

The ONLY
Weekly Art
Newspaper
In the World

The ART NEWS

FOR THE COLLECTOR AND THE CONNOISSEUR

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Six Collection Brings Over \$900,000

**M. Knoedler and Company Pays
Highest Price for Hobbema's
"Le Hameau Sous Bois." Rem-
brandt Etching Brings \$39,600**

The sum of \$925,012 was realized for sixty-four paintings and ten etchings when on October 16, a portion of the famous Six collection was sold in Amsterdam at the galleries of Frederick Muller & Co. The highest price of the sale, \$144,000 plus 10 per cent auctioneer's commission, totalling \$158,400 in all was paid by a representative of the London branch of M. Knoedler & Co., for Hobbema's landscape, "Le Hameau Sous Bois." There was keen competition for this painting and excitement ran high, with bids leaping upward "dix mille guilders" at a time, before the treasure was finally knocked down to Knoedler's.

Another sensation of the sale was the \$39,600 paid by a British firm for the "Portrait of Burgomaster Six," by Rembrandt, the highest price ever given for an etching.

The sale was one of many surprises, and even dealers were astounded by the high prices. Contrary to expectations, and the predictions of dealers and the press, the bulk of the Six treasures are to remain in Holland, saved for their native land by the pugnacious bidding of Sir Henri Deterding, President of the Royal Dutch Oil Company and others, during the course of the afternoon. One of the most amazing prices of the sale—\$83,600 for Steen's tiny "La Mangeuse d'Huitres," was paid by Sir Henri, who waged an intensive battle against American competitors for this work. It will now go to the Rijks Museum in Amsterdam. The Mauritiz House Gallery in The Hague will also benefit by the sale, through Sir Henri's purchase of Terborch's "La Lettre," for \$127,600, one of the most important works in the collection.

The majority of the other paintings were acquired by Dutch dealers, but it is possible that some of these will eventually leave the Netherlands.

The Rembrandt Union of Amsterdam paid \$61,600 for the "Interieur Hollandais" by Pieter de Hooch, which they purchased for a Dutch gallery.

Germany made a few good purchases, and Canada and France were also buyers to a small extent. In addition to the Knoedler purchase, it is also reported that the "La Jeune Femme aux Ecoutes," by Nicolaas Maas, which was bought by a London firm, for \$22,000 will probably go to America.

The Knoedler Hobbema, concerning the purchases of which word has not as yet been definitely received by the New York office, is a canvas 38 x 52 inches. To the left of the canvas are a group of great trees reaching far into the azure sky. Beneath the trees are several cottages, with salmon red walls, almost overshadowed by the great trees. Another cottage is in the center of the painting, beside a sun walk, on which peasants are walking.

The paintings sold on October 16, form but part of the sale of the Six collection. Manuscripts, furniture, rare editions, stamps and curios, to be sold on the following days, will be reported upon in the next issue of THE ART NEWS.

Sir Henri Deterding, whose spirited bidding was such a factor in the success of the sale, also did much before the auction to keep for Holland the most important treasures of the Six collection. It will be remembered that it was he
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"A YOUNG LADY"

By BARTEL BRUYN (1493-1553)

This painting, considered by Dr. Friedlaender to be one of the finest works by this master, has recently been added to the collection of Mr. and Mrs. Ernst Rosenfeld

Photograph by courtesy of Wildenstein & Co.

Selections from The Chester Dale Collection

**Fine Examples of Recent and
Contemporary French Art
Shown in Splendid Loan Ex-
hibition at Wildenstein's**

The loan exhibition of paintings from the collection of Mr. and Mrs. Chester Dale at the Wildenstein Galleries, announced in THE ART NEWS last week, is now open and will continue to be until November 3rd.

The ten illustrations which we published last week and the two in this issue show at once the fine quality of the collection and its breadth. Naturally, a visit to the exhibition will be even more revealing and will, moreover, be a delightful experience. If the crowd on the opening day may be taken as an indication, the pleasure of seeing the Dale pictures is one which thousands will share. And while it is arranged for the benefit of the French Hospital in New York it is quite probable that the exhibition will be of even greater benefit to those who are fortunate enough to see it.

The Dale collection as represented at Wildenstein's is one of paintings by strongly individual artists who are nevertheless united by a common quality. Although in matters of technique and of approach Cézanne and Rousseau, Derain and Matisse are almost at opposites and although none of the other painters belongs definitely to any school, their pictures in this collection complement one another and are completely in harmony. There is far less apparent similarity than there would be in a fine Venetian exhibition but just as the great Italians reflected the pomp and splendor of the Republic these Frenchmen interpret the complexity, the speed and the rationalism of today. None of them has accepted anything at its face value; they do not paint roses or women because some one has told them that these were beautiful. The flower must prove itself and the woman, if she would be flattered, take herself to the photographer. The artists whose works are shown here are of course the primary reason for the success of the exhibition but the care and splendid judgment with which the pictures have been chosen are almost equally responsible. Here is no mere buying of names to make an imposing catalogue. Obviously the pictures have been selected on their own merits and with keen appreciation of their relation to others in the collection and not because they were painted by famous men.

The exhibition is hung in two rooms and one enters first the large gallery in the front of the building. Here the first impression is of four beautiful walls which compose one splendid picture, a long line of fine color, a composition of many rhythms. Later one may isolate each picture and find special qualities for admiration—the monumentality of Cézanne, the staccato of Van Gogh, the keenness of Lautrec.

In the center of the first wall is a still life by Cézanne, one of those in which each fold of a table cloth, each curve of a bottle, carafe or apple, each spot of light or shadow is part of a powerful architectural design. At the right of this picture is Van Gogh's self portrait, almost as solid as the Cézanne, much quicker in its movements and more brilliant in color. Another Cézanne, the "Boy with a Round Hat" from the Soubies collection, is at the left. It has already become familiar through illustration
(Continued on page 3)

PAINTING AT YALE ASCRIBED TO TITIAN

Under layers of a crude, flat repaint, the living, rich tones of what is declared by experts to be a Titian have been discovered among the Jarves Collection of Italian primitives at Yale University, according to the *New York Times*. The subject is the presentation of the Infant Christ in the Temple. The painting had been variously attributed, since the Jarves Collection was acquired in 1871, to Giorgione and to Cariani.

Dean Everett V. Meeks of the Yale Art Department issued a formal statement regarding the authentication of the picture, as follows:

"During the past three months Charles Durham of Boston and his assistants have been cleaning, rebacking and revarnishing for the Yale Gallery of Fine Arts more than a hundred canvases which had been hanging in various buildings of the university. Among the panels thus cleaned was a small Venetian sketch, forty by thirteen inches, of the 'Presentation in the Temple,' the attribution of which has been questioned for a long time, due to the large amount of repainting done in the XIXth century which clouded the original work. 'In an old catalogue of the Jarves Collection, Russell Sturgis, Jr., listed this
(Continued on page 2)

FRIEDSAM BUYS KLEINBERGER VERMEER

Vermeer's "Allegory of the New Testament," which was reproduced in THE ART NEWS of July 14th, has been purchased from the Kleinberger Galleries by Colonel Michael Friedsam, President of B. Altman and Company. The painting was bought from Dr. Bredius of The Hague by Mr. Francis Kleinberger. The painting had been exhibited at the Maritzhuis, The Hague, as a loan from Dr. Bredius since 1899.

Hartford Buys A Water Color By Daumier

HARTFORD.—A watercolor which has been added recently to the Summer collection of the Wadsworth Athenaeum and Morgan Memorial at Hartford is a
(Continued on page 4)

CHOICE OLD MASTERS FOR ALL-DUTCH SHOW

LONDON.—One of the greatest assemblies of Dutch paintings ever brought together will be on view at Burlington House early in the New Year, when an exhibition on the lines of the famous Flemish display a year ago is being arranged, says the *Daily News* of London.

The pictures, which will include no fewer than twenty-five Rembrandts and a whole gallery by Frans Hals, are to be insured for a sum of £3,000,000.

The King and Queen and the Queen and Prince Henry of Holland are among the patrons. Jonkheer de Marees Van Swinderen, the Netherlands Minister in London, is honorary president of the committee.

Among the great masters whose works will be on view are Vermeer of Delft, Jan Steen, Terborch, Metsu, and the Dutch landscape masters of the XVIIth century.

The pick of the Rembrandts are being loaned by the museums at The Hague and Amsterdam, while private owners in England, France and America are also lending pictures.

"Sir Joseph Duveen is using his knowledge of the whereabouts of the great Dutch Masters in America to secure
(Continued on page 4)

XVIIIth Century Paintings Acquired by Detroit Institute of Arts

Works by Lancret, Robert and Fragonard Are Now Hung in the Period Rooms of the Museum

By JOSEPHINE WALTHER
In the Bulletin of the Detroit Institute of Arts

The arrangement of the new building of the Detroit Institute of Arts, with its series of small period rooms, has made necessary an adequate representation of the art of many different countries and epochs. In the old building the gaps in the collection, which was strong in some directions and woefully weak in others, were not so apparent, but in the new arrangement they became at once obvious. While many of these vacua have been at least partly filled during the year we have been in the new building, there was one room which has been as yet almost empty: the XVIIIth century French room. If it had not been that the room was an exhibit in itself (being a beautifully paneled original room from an old chateau near Amiens), its bareness would have been much more noticeable.

Satisfactory examples of the art of this fascinating period are extremely difficult for an institution with only limited funds at its disposal to secure, owing not only to their rarity but to the fabulous prices which they command. It is finally possible, however, through several fortunate purchases made during the past summer, of paintings and sculpture and objects of decorative art to give to museum visitors an excellent idea of the grace and beauty that characterized the art of this century in France.

Perhaps in no other period in the art history of this country, which has had so long and unbroken an art tradition, did art assume so spontaneous and or-

iginal an expression, and become so completely a reflection of the life of the day. In a reaction against the rigid formality and dignity of the reign of Louis Quatorze, all the qualities which we are wont to associate with the French genius; grace, elegance, an instinctive feeling for form, and an unfailingly clever craftsmanship, burst into unfettered expression, so that in many ways this art may be called more truly French than that of any other epoch. The fact, too, that before the close of the century a second reaction set in and that so contrasting a style as the classicism of Louis XVI came so closely upon the heels of the Rococo of Louis XV, adds further interest to the period.

In the three paintings acquired by the Institute, both styles find excellent representation: that of Louis Quinze in the paintings by Lancret and Fragonard, and the classic style of the latter part of the century in a small but beautiful example of the art of Hubert Robert.

Lancret, whose name with Pater's has been so closely associated with that of Watteau that the casual observer finds it hard to distinguish the work of one from another, is really an original and important artist. Though to Watteau must be given the credit of pitching the key, as it were, to the exquisite music of the century, it is, in his hands, music that can scarcely be played on the mundane plane, belonging rather to the world of dreams and fancies, and it is left to Lancret to bring the muse down to earth and to make tangible and real the lovely fancies of the earlier master. Watteau's youths and maidens are of a faery race; it is difficult to say to what country or period they belong. Lancret, on the other hand, gives us an exact picture of the manners and customs of the gay and frivolous age of Louis Quinze. Watteau, too, is nearer to Rubens and the XVIIth century, and there is a more pronounced chiaroscuro in his canvases, and the figures are more plastically modelled and stand out in higher relief. Lancret, who lived twenty years farther on into the century, is much more modern,—more "impressionistic" as it were,—and there is a lighter tonality of color in his paint-

ings and a more atmospheric treatment. Watteau painted creatures of his imagination, Lancret is an accurate portraitist and uses as the actors in his charming *fêtes galantes* the actual men and women of Paris, as they walked beneath the trees of Longchamps or St. Germain in the reign of Louis XV.

The museum's painting, "The Repast of the Hunting Party," one of his more sketchy, less highly finished canvases (Lancret worked in three quite distinct manners), in exquisite pastel shades of green, blue, rose and yellow, shows all the qualities of which we have been speaking. It comes from the collection of Baron de Bournonville and has been lost trace of for some time. It is in a handsome original frame of the period, which enhances its charm.

One is apt to be prejudiced in looking at a collection of French paintings of this period and to judge them by the frivolity of their subject matter only. It is well to remember that this frivolity goes no further than the subject, however, and that technically they are quite as serious as those of other ages and lack none of the qualities that are essential to fine craftsmanship. They are drawn well and with delightful elegance, they are marvelously facile in brush work and their color is extremely sensitive and harmonious.

One of the artists whose subjects have given most concern to purists was Jean Honoré Fragonard, an example of whose work is included in the recent additions to the French room. The painting is an early work and is not of the type which we are most apt to associate with this artist, but it is interesting in that it shows his early predilection for the Dutch masters. We know that he had a great love for the precision, the realism and the damp and flaky atmosphere of Wyants, Hobbema and Ruysdael, and that he made many drawings after these masters. In our tiny landscape, pitched in a low key, with a single brighter color accent of red in the costume of the reclining lad who tends the cow, we see this close affinity with the Dutchmen of the preceding century.

Fragonard was the last of the great decorative painters of the reign of Louis XV, for though he lived past the end of the century, it was impossible for him to adopt the new fashion, and he continued true to his first love. It is fortunate that so fine a performer brought down the curtain on a school which had played its part with such distinction, for thus it suffered no period of decadence and kept to the last its brilliance and vivacity. It was not the weakness of its exponents that brought about its death, but the sudden and complete change in the taste of the fickle public, who, swayed by such writers as Voltaire, Diderot, Rousseau and Montesquieu, now demanded loftier themes and hailed a return to the classic days of republican Rome.

One of the first of the group of artists to work in the new style was Hubert Robert, who went to Italy at the age of twenty-one, where caught by the great wave of enthusiasm that the recent excavations at Pompeii and Herculaneum had awakened, he began making drawings from the ancient ruins and from the old monuments and temples in Rome. After spending eleven years in Italy, he returned to Paris almost, it would seem, at the psychological moment, for it was just at this time that the social world, led by Marie Antoinette, was demanding a new art, and that Roman heroes, ancient ruins and classic temples were to replace the laughing *amors* of Boucher and the dainty frivolous maidens with their gay cavaliers, of Watteau, Pater and Lancret. Already known to amateurs from the drawings he had sent home, Robert immediately won public

Painting in Jarves Collection at Yale Is Now Ascribed to Titian

(Continued from page 1)

picture as the work of Giorgione, who lived from 1477 to 1511. In 1916 Osvald Siren wrote a new catalogue, published by the Yale University Press, in which he attributed the sketch to the Venetian painter, Giovanni Cariani, who was born about 1480.

Bernard Berenson of Florence, the eminent authority on Italian painting, suggested a year ago that the repaint be removed from the so-called Cariani, in order to find exactly what there was underneath. This difficult and delicate work has recently been completed by Mr. Durham. Photographs of each stage of the cleaning, showing every section of the panel, were sent to Mr. Berenson.

The cleaning disclosed the deep blue cloak of the Virgin, which had been entirely repainted in solid color to hide several damaged spots; likewise the overpainting of the tablecloth had completely hidden the fine drawing underneath. The luminous green of the background, the yellows of the cloak of one of the attendants and the clear blue of the Italian sky were all brought back from muddy flat hues to the deep rich color particularly associated with the work of the great Venetian masters.

"After much study of the picture, Mr. Berenson has finally come to the conclusion that the panel is from the hand of Titian, and not from Cariani or Giorgione. Mr. Berenson places the Yale panel a little earlier than Titian's 'Christ and Adulteress,' in the Glasgow Gallery, which dates about 1510. The Yale panel therefore falls in Titian's first period of 1505 to 1516."

Dean Meeks said that Professor Frank

favor as well as the praise of critics and connoisseurs. Alexander Paillet said of him: "He gives to his pictures an aspect so individual that one can say that he is the creator of a style and that he merits the name of a painter *par excellence* of ruins." And Diderot, in contrasting his work with that of Machy, says: "All the ruins of Machy are modern. Those of Robert, through the debris which time has deposited, preserve a character of magnificence and grandeur which are most impressive."

The painting which the museum has acquired, though small in size (13½ x 15½ in.), gives the effect of a large canvas by its fine spacing and grouping, its impressive balance of light and shade and its splendid handling of masses. The figures, too, though tiny and but slightly sketched in, by the clever way they are treated, stand out vividly against the contrasting background.

Jewett Mather, Jr., of Princeton has recently studied the picture and concurs with Mr. Berenson. Writing in *The Yale Alumni Weekly* in 1914, Professor Mather in speaking of this painting said:

"Unless I am greatly mistaken in what I divine in this garbled work, cleaning will reveal a masterpiece, not improbably a masterpiece by Giorgione himself."

Titian was a fellow pupil of Giorgione, and the line between their work is a very slight one.

The "Yale Titian" is now on public view in the large room on the second floor of the nearly completed Gallery of Fine Arts, among a group of more than a hundred Italian paintings. All but a few of the pictures on exhibition are from the Jarves Collection, which was purchased by Yale fifty-seven years ago.

RODIN SCULPTURES GIFT TO MUSEUM

LONDON.—Some remarkable caryatides by Rodin, executed between 1870 and 1874, when the famous French sculptor was an artisan in Brussels, have been presented by their owner to the Royal Museum of Fine Art.

These sculptures formerly decorated a building in the Boulevard Anspach which is now in process of demolition.

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"NUDE"

By MODIGLIANI

Included in the loan exhibition of paintings from the Chester Dale collection at the Wildenstein Galleries

French Paintings from the Chester Dale Collection Shown at Wildenstein's

(Continued from page 1)

tions but no black and white reproduction can suggest its real quality. It is as monumental as the still life and more freely painted. On the same wall are several superb Lautrecs, the Gauguin which we illustrate here, a smaller Van Gogh, a Monet and one of the finest Braques which has been shown in New York.

On the left wall is the Modigliani "Gypsy Mother and Child" reproduced on the first page of THE ART NEWS last week. In color it is cooler than most of his canvases. A steely blue dominates and the reds and yellows are subdued. The figure, an archaic madonna come to life, is finely drawn. Beside this is Picasso's "Mother and Child," a complete contrast, intensely dramatic and powerful as a Daumier. Vlaminck's still life, on the same wall, adds another note, one in which the subject is of distinctly minor importance and the quality and interest come solely from the design.

Across the gallery from these are two Rousseaus, a jungle and a child's portrait. Rousseau, again, differs from the rest and like Redon paints a world of his own imagining. There is mystery in it and fear and one feels that the artist hesitates to penetrate too deeply into his jungles lest some sinuous vine or prowling beast seize upon him. On this wall, also, is a fine Derain and two Matisse's, one of them a quite early still life.

Picasso and Modigliani dominate the

fourth wall as well as the second. The nude by Modigliani, which we illustrate here, is a lady far less serene than she of the mother and child. Not unlike an uncensored movie queen she displays her charms coyly but surely. Picasso's "Bateleur" we have already illustrated.

In the smaller gallery there is the fine Gauguin self portrait recently shown at Kraushaar's, a Zak of unusual quality and a good Lhote.

LECTURES AT FOGG MUSEUM

Doctor Gustav Pauli, Director of the Kunsthalle, Hamburg, and Germanic Museum Lecturer on the History of German Art and Culture, will give a course of eight illustrated lectures dealing with modern painting in Germany from 1800 to 1928, under the auspices of the Germanic Museum and the Fogg Art Museum. The lectures will be held in the large lecture hall of the Fogg Art Museum at 4:30. They will be given in German. The dates and titles of the lectures follow:

- October 17—The early romantic painters
- October 24—Cornelius and the Nazarene school
- October 31—Romantic illustration and painting
- November 7—The naturalists
- November 14—German painters in Rome
- November 21—Wilhelm Leibl and his followers
- November 28—The Impressionists
- December 5—The Expressionists

Six Collection Brings Over \$900,000

(Continued from page 1)

who aided members of the family to hold back all the oil portraits of the Sixes, beginning with that of the first Burgomaster Six.

We print below a list of the most important prices in the sale, to which in all cases the auctioneer's commission of 10 per cent must be added.

3—Berkheyde, Gerrit, "Le Chateau de Heemstede"	\$ 5,800
10—Van Dyck, Anthony, "La Madeleine Repentante"	19,820
13—Van der Heyde, Jan, "Le Vieux Delit"	43,200
16—Jordaens, Jacob, "Adoration des Bergers"	3,400
17—Keien, Willem, "Jesu Christ Descendu de la Croix"	5,400
22—Maas, Nicolaas, "La Jeune Femme aux Ecoutes"	22,000
(Bought by a London firm, probably for American destination.)	
25—Man, Cornelius de, "La Peseur d'Or"	4,720
28—Van Mieris le Vieux, Frans, "La Lecon de Musique"	14,400
30—Van der Neer, Aart, "Clair de Lune"	17,600
32—Ochtervelt, Jacob, "Les Mangeurs d'Huitres"	11,600
34—Von Ostade, Adrian, "Fish Market"	18,800
36—Potter, Paulus, "Idylle Champetre" (Saved for Holland after American bidding.)	31,200
40—Van Ruisdael, "Le Torrent dans la Montagne"	13,600
41—Van Ruisdael, "Paysage sous Neige" (Dutch buyer)	14,800
42—Saenredam, Pieter, "L'Eglise Sainte Marie d'Utrecht"	24,400
47—Van de Velde, Adriaan, "Plage de Saandvoort"	24,800
48—Van de Velde, "Cache s'Abreuvant"	3,200
53—Wouwerman, Philips, "Le Jour de Marche"	8,400
ETCHINGS	
57—Portrait of Burgomaster Six, done on Japanese paper. Superb proof in second state; Colnaghi of London.	\$39,600
58—Portrait of Burgomaster Six, third state; Colnaghi	11,200
62—Joseph Raconte ses Songes"	15,600
63—Isaac Benissant Jacob"; Colnaghi	7,200
65—La Lecon d'Anatomie"; Casirer of Berlin	6,000

PRINT ACCESSIONS SHOWN IN BROOKLYN

An exhibition of recent accessions to the print department of the Brooklyn Museum has just been hung in the print gallery on the ground floor and will be on view until October 31st. The two outstanding examples in the exhibition are a pair of aquatints by Arthur B.



"FATATA TE MITI"

By GAUGUIN

Included in the loan exhibition of paintings from the Chester Dale collection at the Wildenstein Galleries

Davies. The rest of the group is composed of etchings. There are four by Asta Ring Schultze, given by Dr. William Henry Fox; one by Levon West given by Mr. Frank L. Babbott; one by J. W. Winkler, a prize winner in last year's Brooklyn Society of Etchers exhibition, and given by the artist; two by

Philip H. Giddens, the gift of Mr. Adolph Lewisohn; one by Charles O. Murray, presented by Mrs. A. J. Lyman; a print by Francesco Bartolozzi, given by Mrs. J. W. Chadwick; an etching by F. W. W. Hoppe, printed on the Museum's press, and one each by R. Stanley Brown, Margery Ryerson and Arthur B. Dodge.

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Hartford Museum Buys a Watercolor by Honore Daumier

(Continued from page 1)

superb example of the highwater mark of Daumier's genius, a genius which for sheer vigor, energy and sculptural quality, has rarely been excelled.

Many times the peculiar contributions of several mighty artistic minds appear fused together, at a later date, in the personality of another great artist. Such a personality is Honoré Daumier, whose art was swayed and formed by the powerful hands of Michelangelo, Rembrandt and Goya; whose life was accomplished over a period of great social and political unrest, of many mechanical inventions, and of the perfection of the telegraph, railroad and steamboat. Born artistically into the neoclassicism of David and Ingres, he later witnessed the revolt of the Romantics—Géricault and Delacroix. In his own generation were included Millet, Corot and Courbet. Manet, too, was a contemporary and he

knew the work of the Impressionists, and of Degas and Cézanne. Daumier was a profound philosopher and a passionate politician. He had supreme sympathy for the toiling city bourgeoisie. Indeed, he himself was forced to work very hard for his livelihood. These facts led him to depict and monumentalize the misery of humble and déclassée personages in a series of paintings, to which the example purchased by the Athenaeum belongs.

Solitude and suffering were not for Daumier sentimental nor yet completely ugly. They were heroic, on a grand scale, and in the watercolor which is illustrated on page 12, his pencil sharpened by an acute interest and observation, his brush dipped in abundant sympathy for mankind, he has created certain Michelangelesque forms, which are in reality a family of mountebanks proceeding from one stand to another. Only a few moments ago they were amusing

the passersby with their gibes and tricks; now, bowed down with fatigue, they are trudging away in search of a new site for the repetition of their performance.

The father in clown's costume carries a chair and a large sack—a weary figure yet expressive somewhat of majesty and humility—while an old woman, the grandmother, perhaps, bears a tambourine only. The child, who, in Daumier's work, appears always from its earliest moments as if fettered to a destiny of toil, has a more hopeful expression on his face and his posture is more erect. His face, however, is the face of an old man and his thin body betrays at the same time his meager nourishment and gymnastic occupation. In the trio there is no bitter revolt, however, rather resignation and nobility. The integral figures of this monumental formula appear to be physical hieroglyphs of the artist's own philosophical reflections. Pathos is here organized on a sculptural basis.

The forms, thought out and created with a maximum of suppression and a minimum of detail, give the figures volume and tactile value. The vigorous manner of lighting the areas, with their decisive and sparing outlines and sharp contrasts, and the tremendous luminosity of both light and dark passages, betray the heritage of Rembrandt in the grasp of Daumier. The design is distinguished by a singular simplicity—two interpenetrating triangles of light and dark fields, broken by the curved arc of the advancing figures, the lower extremities of which have been left unfinished, whether for lack of time, whether to more satisfactorily organize the design or whether to suggest movement, cannot be said. Either one would be a possible solution. Particularly fine is the suggestion of the hurrying Parisian crowd in the background, an impression achieved by a few simple strokes of white chalk.

Owing to his early lithographic training, color was for Daumier a thing to be used sparingly. Later he evolved a symbolic use of it. In this example, it is fine, uncomplicated and luminous, involving an employment of several media—watercolor, gouache, ink, sanguine, charcoal and pencil. Very close to this drawing in spirit and execution is one now in the Victoria and Albert Museum, called "The Mountebanks." Another is "The Parade," in the private collection of Madame Esnault-Pelterie in Paris. A comparison can also be made to the painting of "The Mountebanks" in the Phillips Memorial Gallery at Washington, a more completed version of which is in the collection of Jean Joubert in Paris.

The drawing is reproduced in "Honoré Daumier" by Klossowski, and in "Der Maler Daumier" by Eduard Fuchs.

BEUCKELAER GIFT TO DENVER MUSEUM

DENVER.—Through the generosity of Mrs. A. V. Hunter of Denver the collection of the Denver Art Museum has been enriched by a large and very fine painting of the Flemish Renaissance period. It is a Kitchen still life by Beuckelaer, who was born in Antwerp in 1530 and died in 1575. He was a nephew of Pieter Aertsen, master of the Antwerp Artists Guild, from whom he received his first lesson and instructions.

Beuckelaer is best known through his still life market scenes and kitchen interiors, but he also painted many scenes of everyday life and episodes from the lives of saints. From old annals it is learned that his pictures were much admired during his lifetime, but also that he was so poorly paid for them that he lived continuously in poverty.

Beuckelaer is represented in some of the most important picture collections in Europe. In the Alte Pinakothek in Munich are a "Fish Market" and a "Christ Before Pilate," in which the persons wear the costume of the time of the artist. In the Belvedere at Vienna is a "Marketplace." The Museum of Dresden has "Four Evangelists" by him, and one of his last paintings, "Christ Healing the Sick," dated 1575, the year of his death, hangs in the Hermitage, Petrograd. Other works are in the galleries of Stockholm, Schleissheim and Naples.

The Denver painting is a most successful combination of figure and still-life, original in composition and rich in color. It is executed with the precision and accuracy of drawing typical of the period, and represents without doubt an excellent example of the master's art.

CHOICE OLD MASTERS FOR ALL-DUTCH SHOW

(Continued from page 1)

some of the 'plums' for this exhibition, and so enable English art lovers to get another glimpse of some of their departed treasures," said the organizing secretary.

Quite a small picture, but one which is numbered among the world's best loved paintings, is Vermeer's charming "Little Girl's Head," which the Hague Museum is sending. After being lost for two hundred years it was bought in 1882 at an auction sale for the equivalent of five shillings. Its value today is not less than £100,000.

To avoid the inclusion of works painted during the period of over production in Holland only the examples of finest quality are being invited.

The exhibition opens on Jan. 4th, and continues until March 9th.

BROOKLYN INSTALLS LITHOGRAPH PRESS

Inspired by the enthusiastic reception of the etching press which the Brooklyn Museum installed fourteen years ago and the frequent use to which it has since been put, the museum has now made a lithographic press available, also for the free use of artists. As this piece of machinery is expensive and cumbersome, there is many a draftsman in black and white who cannot afford to own such an essential piece of equipment or else has not room to house it. The need for a public press has been amply demonstrated as, during the fourteen years in which it has been available, the etching press has been used nearly 1200 times, always accompanied by expressions of sincere gratitude by the artists. The press is not for commercial purposes, but to aid the graphic artists in their artistic expression. All that is necessary to obtain its use is to apply at the Print Department and show what work is to be reproduced.

Miss Hutchinson, Curator of Prints, is soon to have an afternoon meeting of several artists for the formal announcement of this new acquisition. The meeting will be in the nature of a private demonstration before artists with a view to their using the press and to explain the very liberal conditions under which its use is permitted.

Coincident with this announcement an exhibition of typical lithographs has been arranged in the Print Gallery on the ground floor to show examples of the work of artists of various countries. The most important group consists of a dozen works by Whistler, part of the Brooklyn Museum's now famous collection of Whistler lithographs. The United States is represented by Joseph Pennell, several of whose Panama Canal drawings are hung; works by Birger Sandzén, George Bellows, Bolton Brown and a characteristic group by "Pop" Hart. France is represented by Horace Vernet, "Gavarni," Auguste Raffet, Eugene Isabey, Jean Baptiste Isabey, F. V. Delacroix and Jean Veber; Switzerland by Ernest Linck; Holland by Jan Voerman; England by R. P. Bonington, William Rothenstein and Ethel Gabain; Norway by Mons Breidvik and Sweden by Thor Johnsen. The exhibition will be on view until October 31st.

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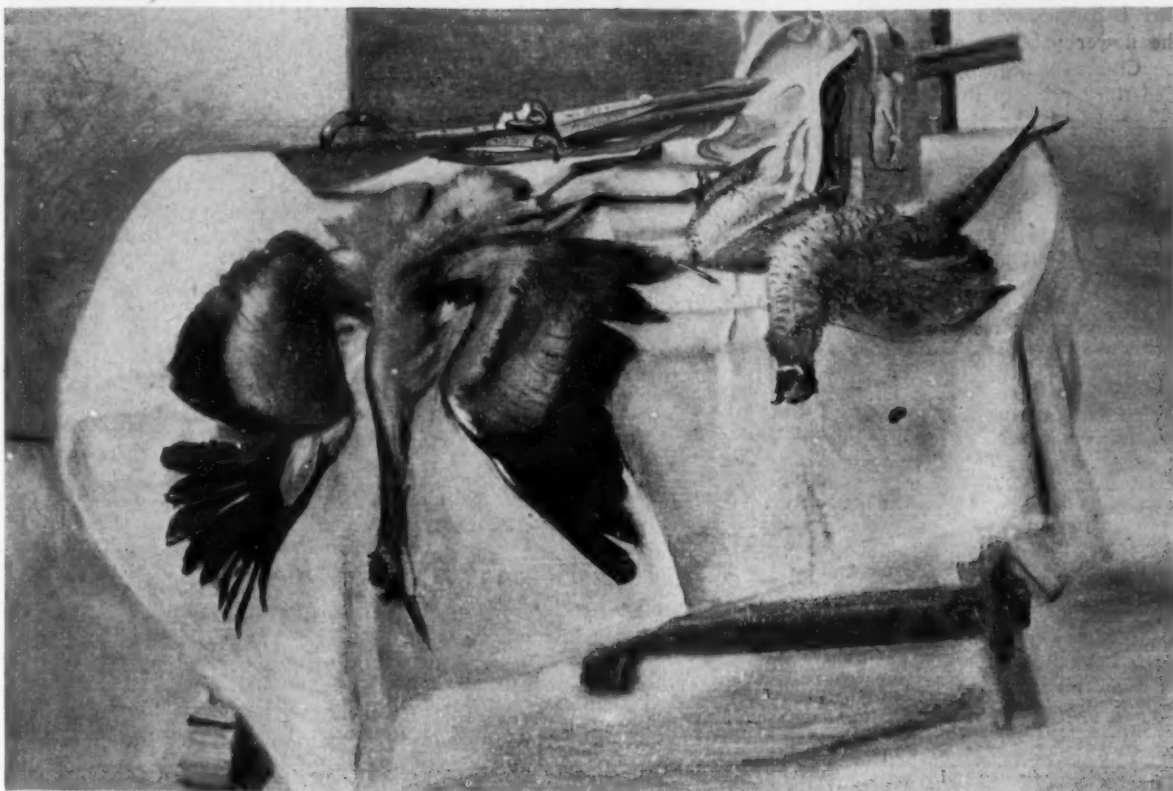
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"STILL LIFE"

By ANDRE DERAÏN

Winner of the first prize at the Carnegie International Exhibition

Prize Winners in Carnegie International Exhibition Are Announced

PITTSBURGH.—The Twenty-seventh Carnegie Institute International Exhibition of Paintings was thrown open to the public on October 18th, immediately after the Founder's Day exercises at which Andrew W. Mellon, Secretary of the Treasury and Pittsburgh's most distinguished citizen, was the principal speaker.

Andre Derain of Paris, a leading French modernist, was awarded the first prize of \$1,500 for his painting, "Still Life."

Pedro Pruna, a young Spanish artist who lives in Paris, carried off the second prize of \$1,000 for a picture which is also entitled "Still Life."

Third prize of \$500 went to an American artist, Glenn O. Coleman of Long Beach, New York. An Englishwoman, Mrs. Ernest Proctor, who paints under the name of Dod Proctor, was awarded first honorable mention, which carries with it a prize of \$300. Marie Laurencin of Paris, France, Georgina Klitgaard of Bearsville, New York, and Albert Saverys of Deynze, Belgium, were awarded honorable mention.

The special prize of \$300, offered by The Garden Club of Allegheny County for the best painting of flowers for a garden, was awarded to Henri Labasque of Paris.

Of the eight awards three went to French artists, two to American, one to a Spaniard, and one to a Belgian. Three of the prize winners were women. The two Americans who achieved honors were not directly invited but were admitted to the exhibition by the American Committee of Selection.

Andre Derain, who won the first prize, was born June 10, 1880, at Chatou, France. After completing his attendance at the Ecole Normale, he decided to study painting. About this time he met Vlaminck, they became great friends and both used the same studio at Chatou. When the group known as "les Fauves"—the Wild Beasts—was formed, Derain was barely twenty years old but

he was recognized as one of them. He was brought into association with Matisse, who won first prize in last year's Carnegie International, with Picasso, and Braque, both of whom are represented in this year's exhibition, and with Guillaume Apollinaire. From 1914 to 1918 he served in the World's War. Walter Pach, in a discussion of Derain, said that since the war his painting has a graver and nobler conception than any he had attained before. This point is well demonstrated in the still life which was awarded first prize.

One of the youngest artists to ever win an important award at the Carnegie Institute is Pedro Pruna who secured the second prize. He was born in Barcelona in 1894. He worked there at his art without any particular teacher or discipline, until he was twenty-two. He then went to Paris, where he associated himself with Picasso. His first exhibition in Paris was a success and he was immediately commissioned to prepare the stage sets and costumes for the Russian ballet, "The Sailors." Since that

(Continued on page 6)

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Carnegie Prize Winners Are Announced

(Continued from page 5)

time he has been painting with very sharp contrast of dark and light, but with a powerful effect of depth. He produces the most pleasant effects with masses of color. The group of three paintings in the International is the first time he has ever exhibited at Carnegie Institute.

Glenn O. Coleman, an American who won third prize, is exhibiting for the second time in a Carnegie International. He was born at Springfield, Ohio, in 1887 and received his early education at Indianapolis. He studied painting under Robert Henri at the New York School of Art and is a member of the Society of Independent Artists, Whitney Studio Club, and the New Society of Artists. He lives on Long Island.

The winner of the first honorable mention, Mrs. Dod Procter, is the wife of the English artist, Ernest Procter. Her painting, "The Back Bedroom," was

awarded an Honorable mention at the 25th Carnegie International in 1926. Her picture, "Morning," created great comment in the Royal Academy Exhibition last year, was bought by *The Daily Mail* and presented to the Tate Gallery.

Marie Laurencin, who was also awarded an honorary mention, was born in Paris in 1885. Her paintings of fantastic child life are well known in this country. She is the most arresting feminine figure in contemporary European art.

An American woman, Georgina Klitgaard, was awarded an honorable mention. She was born in New York City, was graduated from Barnard College, and studied art for a time at the National Academy of Design. She is the wife of Kag Klitgaard, a Danish writer. Her first public exhibition was at the Whitney Studio Club in 1926. She is exhibiting this year for the first time in a Carnegie International.

Albert Saverys, the Belgian artist, who was awarded an honorable mention, lives at Deynze, Belgium. He is exhibiting for the second time in a Carnegie International. He is represented in the Modern Museum in Brussels, in Venice, and in many private collections in European countries.

Henri Labasque, who won the prize for the flower painting, offered by the Garden Club of Allegheny County, was awarded third prize in the Twenty-first International in 1922. He is a very important figure among modern French painters. He was born in Anjou in 1866, was educated at the College of Angers and studied painting in Paris under Bonnat. He is well known as a decorator. His painting is always young, gay, and luminous.

Following the plan adopted last year, approximately one-third of the usual number of artists were invited for the Twenty-seventh International, each artist, however, sent from three to five pictures. In this way visitors to the exhibition may make a better study of the development and personality of the artists represented. The paintings are hung by nations and the works of each artist grouped.

There are 381 paintings in the show. Of this total 253 are from European countries and 128 from the United States. In all, 116 artists—62 European and 54 American—are represented. There are fifteen nations in the exhibition. The countries in the order of the number of paintings contributed by each are

as follows: United States, Great Britain, France, Italy, Spain, Germany, Russia, Poland, Czechoslovakia, Norway, Belgium, Austria, Holland, Switzerland, and Sweden.

There is a memorial group of five paintings by Charles Sims, the distinguished English artist who died this year. These paintings were recently shown in the annual exhibition of the Royal Academy of which Mr. Sims was the keeper. He had exhibited in practically all the Carnegie Internationals and in the 16th, in 1912, his painting, "Pastor-ella," was awarded first prize. He visited the United States in 1926 as the guest of the Carnegie Institute to serve on the jury of award for the 25th International.

The prizes for the exhibition were awarded by a jury of four artists presided over by Homer Saint-Gaudens, Director of Fine Arts. The Jury of Award met in Pittsburgh on September 18. The members were Anto Carte of Belgium, Colin Gill of England, and Rockwell Kent and Ernest Lawson of the United States.

The Carnegie International was begun in 1896 and each year since that time, with the exception of the five years of the Great War, an exhibition

has been held. It is the only one of its kind on the American continent and, in fact, the only annual international exhibition in the world, since the Venetian International is held only every two years. During the last thirty-two years the Pittsburgh Salon has introduced many of the leading figures of European art to America.

The International sets forth all aspects of present-day art. It offers to the public a full and fairly accurate report of what is going on in art circles in modern Western civilization. A particular effort was made to secure the most important paintings recently finished by the artists. All the painters who were invited to send to the exhibition are representatives of recognized groups in their own lands.

The exhibition will continue at Pittsburgh through December 9th. Immediately thereafter the European section will be shown at the Cleveland Museum of Art, Cleveland, from January 7 to February 17, 1929, and at the Art Institute of Chicago, Chicago, from March 11 to April 21, 1929.

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Camille Pissarro Collection to Be Sold at Georges Petit Galleries

The Camille Pissarro collection which is to be sold at the Galerie Georges Petit on December 3 consists of a group of paintings, water colors and sketches of unusual quality throughout and should arouse great interest among the increasing number of collectors of Impressionist paintings. There are in this collection none of those "studio sweepings," which often loom so large in sales of this type. A part of the collection is made of paintings, watercolors, drawings and gouaches by Pissarro. The other half is a very personal group of works, largely by the author's friends and contemporaries, such as Mary Cassatt, Cézanne, Guillaumin, Manet, Claude Monet, Seurat, Signac, Sisley, etc. It is in a very real sense an "artist's collection," formed by a man of excellent taste, brought together for no reasons of prestige or fashion. Here are quite evidently Pissarro's enthusiasms among the works of his friends. And whether they are ambitious paintings in oil, or mere spirited and hasty sketches, all bear the hall marks of delicate taste and an unerring instinct for quality.

The works by Pissarro make up the first section of the catalogue, and are almost equally divided between the landscapes done in the artist's beloved Pontoise, Bazincourt and Eragny and the less frequently seen figure paintings, of which the present collection includes many of fine quality. Three of the most interesting paintings with figures in the present collection are illustrated in Georges Lecomte's *Camille Pissarro*. One of these, the "Route de Versailles a Louvenciennes," done in 1870, lacks the idyllic and broader qualities of the later works, but is brilliantly executed, full of sparkle and life. "La Causette," done in 1892, also illustrated by Lecomte, reveals the Pissarro who loves the soil, who communicates to the broadly modeled figures of peasant girls the quietness and repose of the peaceful French landscape of which they are almost a part. "Les Baigneuses," reveals even in black and white illustration, that sparkle and effulgence of light which the artist sought, and the forms of the three nude girls on the bank, their bodies stippled with sunlight, have a certain quality of mural decorativeness, oddly reminiscent of Gauguin. Other interesting figures compositions are the striking "Portrait de Jeanne R. Pissarro," boldly modeled in strong contrasts of light and dark, and the "La Mere Jolly," sewing at the foot of her flower-grown stairway.

The landscapes perhaps lose more by reproduction than the figure paintings. The most deeply felt of the landscapes is the "Paysage a la Varenne-Saint-Hilaire," done in 1866, almost solemn in the slow march of the hills and the contrasting movement of the leafless trees. "Novembre a Eragny," reproduced by Lecomte, reveals Pissarro at the full development of his landscape technique, as does the "Printemps a Eragny," done two years later. The latter is illustrated by Lecomte. In both of these paintings, the delicate nuances of spring and autumn are felt with Pissarro's peculiar sensitiveness. The "Pommiers a Eragny," done in 1903, loses much in the black and white illustration, but the Lecomte color plate allows one to appreciate its subtle gradations of tone. A single

still life, simply and solidly conceived, dates from 1867 and reveals the influence of Chardin. There are also in the collection two of the paintings of churches of which the artist was so fond, but which are perhaps less satisfying than most of his work. One of these, No. 36, the "Portail de l'Eglise Saint Jacques" a Dieppe is reproduced by Lecomte.

In the section of watercolors, pastels and drawings, there is much of interest, but the outstanding work is an extremely lively composition entitled "Les Chevaux de Bois," in which the movement of the figures has something of the energy and quality of Toulouse Lautrec. There are drawings and water colors of peasants in this section, almost all of them interesting and characteristic while a pastel, "Pres de la Fenetre," seems a forerunner of those compositions dominated by a window which were to play so great a part among Pissarro's successors. Also to be noted is a pen sketch of Cézanne, vigorously informal, the portrait of a friend by a friend.

In the second section of the sale are the works by friends and contemporaries of Pissarro. Among the pastels, watercolors and drawings we note especially an excellent pastel portrait by Mary Cassatt, an impressive crayon drawing by Seurat, "Etudes de Femmes," a vigorous pastel portrait by Guillaumin, some Manet sketches and a little drawing of Pissarro by Cézanne. Among the paintings in this group, the outstanding feature is the fine series of Guillaumin's, revealing him as a far more interesting painter than one often supposes. There is a handsome still life, No. 79, a landscape that is rich and warm and two smaller works. No. 90, Seurat's "Homme dans une Barque," is amazingly deft and felicitous in its brush work, accomplishes much by suggestion. Signac's "Bains sur la Seine," Sisley's "Interieur de Ferme," a Decroix landscape, four works by Maximilien Luce and a Monet, entitled, "Effet de Neige," are also in this section.

VENICE CELEBRATES VERONESE CENTENARY

VENICE.—The fourth centenary of the birth of Paolo Caliari, called Paul Veronese by the English, was solemnly celebrated on October 1st in Venice in the presence of the Prince of Piedmont, according to a report in *The Times* of London.

At dawn Mass was celebrated in the Church of San Sebastiano, where the famous artist painted several paintings and frescoes, and is buried. At nine o'clock the Prince and the authorities arrived, and, after having visited the tomb, took their seats in front of the organ, built in 1558 from designs by Veronese, who afterwards painted its panels. Maestro Giarda, accompanied by a violin, then executed some fine pieces of XVIth century music. After the concert, his Royal Highness and the authorities went in gondolas to the Accademia, and visited various rooms containing works by Veronese. The famous painting of "Christ in the House of Levi" had been decorated for the occasion with festoons of laurel.

At the same time a tablet affixed to the house where Veronese lived, in the Salizada San Sebastian, was unveiled. There was no formal ceremony, but the Calli (alleys) and Campioli (closes) of the Salizada were all beflagged, and tapestries and carpets hung from the windows of the houses. In the afternoon, in the Sala del Maggior Consiglio in the Doge's Palace, Signor Ugo Ojetti delivered the commemorative oration in the presence of the Prince of Piedmont, the authorities, and a large audience.

LECTURES ON INTERNATIONAL

Six Tuesday evening lectures will be given on the 27th Carnegie Institute International Exhibition of Paintings, according to an announcement made at the Institute.

The first three lectures will be given in the Carnegie Music Hall. On Tuesday evening, October 23, Homer Saint-Gaudens, Director of Fine Arts, will speak on "The Point of View." On the next Tuesday evening, October 30, Royal Cortissoz, the art critic on the New York *Herald-Tribune*, will speak on "The Present Situation." On Tuesday evening, November 6, Rockwell Kent, artist and member of the Jury of Award for the 27th International, will speak on "Art, the Critics, and the Public."

The next three lectures will be given in the Lecture Hall. On Tuesday evening, November 13, Dr. Frederick Mortimer Clapp, head of the Department of Fine Arts, University of Pittsburgh, will have for his speech "What Can We Know About It?" On Tuesday evening, November 20, Dr. Henry Turner Bailey, Director of the Cleveland School of Art, will lecture on "The Acid Test in Art." The last lecture of the series will be given on November 27th, by Frank Jewett Mather, Jr., of Princeton University. He will speak on "Some Aspects of the Exhibition."

In addition to these Tuesday evening talks, informal gallery talks will be given on Tuesday and Friday afternoons and on Wednesday and Friday evenings during the International. Upon request, gallery guidance will be provided for groups and special clubs any morning, afternoon, or evening.

The International will open October 18, and will continue through December 9. Both the lectures and the Exhibition will be open to the public.

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Metropolitan Museum Acquires Two Amaravati Reliefs

Gray Marble Reliefs from Nagarjunikonda Obtained Before Site Was Closed to Foreigners

By M. S. DIMAND
In the Bulletin of the Metropolitan Museum of Art

The Metropolitan Museum of Art is fortunate in acquiring two very important Indian reliefs of gray marble which, together with two others now in the Musée Guimet in Paris, were unearthed in July, 1926, at Nagarjunikonda in the Guntur district of Madras. They originally decorated the stupa at Nagarjunikonda, and were obtained by Jouveau-Dubreuil and C. T. Loo, before the site was classified among the ancient monuments selected by the Madras Presidency for conservation. As the place is now included in the official list, there is no further possibility that any other reliefs from this stupa will be exported from India. These four reliefs are of the greatest interest to all students of Indian art and culture as examples of the important Amaravati school of sculpture. This school has hitherto not been represented in this museum, and, indeed, might be seen before only in the British Museum, the Government Museum at Madras, and the Boston Museum.

Sir John Marshall, Director-General of Archaeology in India, writes about later official excavations at Nagarjunikonda as follows: "At Nagarjunikonda, only trial excavations have so far been attempted. These revealed the existence of a stupa seventy-six feet in diameter with three retaining walls around the central structure, and a group of five pillars guarding the entrances at each of the cardinal points. Some of these pillars bear long Brahmi inscriptions of considerable historic importance, which refer to certain rulers of the little known Ikshvaku dynasty, who must have ruled the Andhra country around the lower Kistna river during the second and third centuries A.D.; and they make mention also of the country of 'Vanavasa' which in Ptolemy's geography appears under the name of 'Banabasi.' From the same inscription it also transpires that the stupa was designated the Maha-Chaitya, and that it was consecrated by the deposit in it of a body relic of the Buddha himself. When the monument comes to be completely excavated, it is not unlikely that this relic may be recovered."

Stupas, or dagabas, played an important rôle in the Buddhist religion. Originally funeral mounds, they became symbols of Buddha's death and objects of worship. The great shrines contained relics of Buddha or of some of the great teachers. The important early stupas of

Bharhut (about 150 B.C.) and Sanci (first century B.C.) had a hemispherical dome of brick and earth with a circular base surrounded by a richly decorated railing with gateways (*toranas*). The dome was surmounted by a small "house" (*harmika*) with umbrellas.

Later the low base of the stupa developed into a drum, such as may be seen in some stupas in South India, in the country of the Andhra Kings, between the rivers Kistna and Godavari. The most beautiful monument of this country was the stupa at Amaravati which had a diameter of 162 feet, a high drum, and an elongated dome. The early Amaravati stupa and the railing which existed in the first or second century B.C. were rebuilt in the later part of the second century A.D. and decorated with magnificent reliefs.

Sculptured scenes of the reliefs are taken from Buddha's life and *jatakas*, or birth stories of Buddha, and show both the early Buddhist style, in which Buddha is absent and indicated only by symbols, and the new style with Buddha himself present. Several slabs which probably encased the dome itself are decorated with representations of stupas which give an idea of their appearance and luxuriant decoration. Richly embellished stupas existed also in other places of the Andhra country, as for example, Ghantasala, Gummadiiduru, and Nagarjunikonda. At Gummadiiduru, according to Marshall, thirty-six slabs with representations of stupas were found.

The relief from Nagarjunikonda depicts a stupa of the Amaravati type. The stupa is surrounded by a high outer rail with pillars and four cross-bars decorated with large lotus rosettes. The top of the rail has a broad frieze with figures of Yakshas (*Yakkha* in Pali) or genii carrying garlands, which issue from the mouth of a monster, or *makara*. Inside the gate of the railing, guarded by lions, on a lotus stands the figure of Buddha, worshiped by two kneeling women offering a bowl with lotus flowers. Beside Buddha, who raises his right arm in the attitude of blessing, stands the Yaksha Vajrapani, his guardian, holding a thunderbolt (*vajra*), originally the attribute of the god Indra. At each side of the gate appear Yakshas, the guardian angels, holding lotus flowers. Inside the rail one can see two pillars terminating in small stupas, and the stupa itself standing on a high base of which only the upper part is visible. The upper frieze of the base shows lotus rosettes and in the center a slightly projecting panel representing the adoration of a stupa by two male figures. Above this panel rise five tall pillars with capitals. The lower part of the dome is decorated with reliefs, two of which show the Bodhi-tree, symbol of Buddha, and the two others, interesting scenes from the story of the bowl relic thrown into the river by the Bodhisattva, and received by the King of the Nagas, half-human, half-serpent beings. The right panel shows the monk recovering the bowl from the Nagas by force and the left one the preaching to the Nagas. All the figures of the relief, except Buddha and the monks, are almost naked, wearing rich headdresses, jewelry, and loin-cloths after the Andhra fashion. On the



"ADORATION OF BUDDHA"
Detail from one of the Amaravati reliefs recently acquired by the Metropolitan Museum of Art.

top the panels are bordered by a frieze of lions and three ornamental bands. Higher up the dome is adorned with garlands and was doubtless surmounted by a god's house, or *harmika*, with symbolic parasols, preserved in other stupa panels from Amaravati.

The second relief from the stupa of Nagarjunikonda shows two scenes from the life of Buddha. The lower one represents the departure of the Bodhisattva from the city of Kapilavastu to renounce the world and become a Buddha. "The Bodhisattva therefore rose from his couch and called for Channa; and the charioteer who was sleeping with his head on the threshold, rose and said: 'Sire, I am here.' Then the Bodhisattva said: 'I am resolved to accomplish the Great Renunciation today; saddle my horse,' and Channa went out to the stable and saddled Kanthaka, and the horse knew what was the reason of his being saddled, and neighed for joy, so that the whole city would have been aroused had it not been that the Devas subdued the sound so that no one heard it. Now while Channa was away in the stable-yard the Bodhisattva thought, 'I will take one look at my son,' and he went to the door of Yasodhara's chamber. The mother of Rahula was asleep on a bed strewn thick with jasmine flowers, and her hand was resting on her son's head. The Bodhisattva stopped with his foot upon the threshold, for he thought, 'If I lift her hand to take up my son, she will awake, and my departure will be hindered. I will return and see him after I have attained enlightenment.' Then he went forth, and seeing the horse ready saddled, he said, 'Good Kanthaka, do thou save me this

night, to the end that I may become a Buddha by thy help and may save the worlds of men and gods.' Kanthaka neighed again, but the sound of his voice was heard by none. So the Bodhisattva rode forth, followed by Channa: the Yakkhas bore up the feet of Kanthaka so that they made no sound, and when they came to the guarded gates the angel standing thereby caused them to open silently. . . . It was on the full-moon day of Asadha when the prince departed from the city. His progress was accompanied by pomp and glory, for the gods and angels bore myriads of torches before and behind him."

Our relief shows the Bodhisattva on his horse Kanthaka whose four legs are supported by Yakshas represented as dwarfs. On the right is the gate of Kapilavastu, decorated with characteristic Amaravati ornaments. The Bodhisattva dressed as a royal person is accompanied by a servant holding a sword and by other attendants, one of whom (Channa?) holds the royal umbrella over the Bodhisattva, another a fly flapper and a vase. A figure in the upper left plays a flute, another is dancing, while several of the dwarfs play other instruments giving expression of joy because of the "spiritual birth" of Buddha.

The upper part of the relief, unfortunately weather-worn, represents another episode of Buddha's life, the temptation of Buddha by Mara and his daughters. Mara was the demon who several times by persuasion and force vainly tempted Buddha to return to the world. He finally decided to use other means of temptation. "Mara summoned his three daughters, Tanha, Rati and Raga, and they danced before the Bodhisattva like the swaying branches of a young leafy tree, using all the arts of seduction known to beautiful women. Again they offered him the lordship of the earth, and the companionship of beautiful girls: they appealed to him with songs of the season of spring, and exhibited their supernatural beauty and grace. But the Bodhisattva's heart was not in the least moved and he answered: 'Pleasure is brief as a flash of lightning. Or like an autumn shower, only for a moment. Why should I then covet the pleasures you speak of? I see your bodies are full of all impurity: Birth and death, sickness and age are yours. I seek the highest prize, hard to attain by men—'

(Continued on page 9)

THE WETHERFIELD COLLECTION OF CLOCKS

The Wetherfield Collection of Clocks, which includes lantern, long case, bracket and balloon clocks, by all the famous English makers of the Seventeenth and Eighteenth Centuries, will be on exhibition commencing October fifteenth.



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INDIAN RELIEFS FOR METROPOLITAN

(Continued from page 8)

The true and constant wisdom of the wise."

In our relief Buddha, dressed in garments of an ascetic, is seated on the throne. On his left is Mara's army of demons represented as dwarfs (bad Yaksas) riding elephants or on foot, carrying all sorts of weapons. Close to Buddha are seen the beautiful daughters of Mara and in front of the throne his guardian Yaksas, one of whom is a dwarf. Interesting in this relief is the fact that the dwarfs, naved Yaksas or Devas, play two rôles, that of beings benevolent and friendly to Buddha, or those against Buddha and on the side of his enemies. The various forms of Yaksas, which, according to Coomaraswamy, are "indigenous non-Aryan deities," play an important rôle in Indian mythology.

Artistically, our two reliefs are no less interesting than they are from the point of view of iconography. The style is closely related to the Amaravati sculptures of which the majority belong to the end of the second century A.D. Several of the reliefs, characterized by low relief and simplicity of forms, may be assigned to the early period of Amaravati, that is, to the second or first century B.C. The Amaravati school of the IInd century A.D. represents in both composition and modeling perhaps the highest achievement of Indian sculpture.

The panels with representations of stupas are not only manifestations of the Buddhist creed but also highly decorative compositions. The figure of Buddha occupies the center of the panel. He is represented in true Indian fashion with curly hair and Hindu features of the Mathura type, without any influence of the Hellenistic school of Gandhara. Purely Indian are the figures of the kneeling women and the Yaksas carrying garlands or as guardians standing at the gate. In no other period was the human body so gracefully modeled and the action depicted in so lively a fashion. The slender bodies of men and women are Indian ideals of beauty and grace, based on observation of nature. There are scenes in Amaravati which might be taken as illustrations of daily life in India. Each movement of the body is carefully studied and the various postures show often in rhythm and dynamic quality the influence of Indian dances.

An excellent example of the Amaravati style is the scene representing the departure of the Bodhisattva. The composition is less crowded than in the earlier Sanci version of the same episode, and shows a slight differentiation of planes. The figures in various postures and gestures are rendered in high relief and are modeled in a masterly way. Noteworthy is the beautiful figure of a man whose back is turned to us. His naked body is treated in a broad, plastic manner with all the realistic details suppressed, as the personal and casual aspects of the human body did not interest the Indian artist. The representation of nature was not an end in itself, only the means by which the Indian artist expressed the spiritual life.



LEAGUE DEPLORES SHERER'S DEATH

The Executive Committee of the St. Louis Art League adopted the following resolutions on the death of Samuel L. Sherer, Director of the City Art Museum, which were forwarded to William K. Bixby, president of the Board of Control of the City Art Museum.

"The St. Louis Art League learns with regret of the passing of a devoted, conscientious and finely equipped worker in the cause of art appreciation and advancement among our people, in the person of Samuel L. Sherer, Director of the City Art Museum.

"A public servant completely absorbed in the public trust committed to his care, and highly endowed with capacity to discharge that trust in a manner to produce lasting benefit, and redound to the permanent credit of the city, and to set an exalted example of expert service; a considerate gentleman, thoroughly loyal to his ideals and his associates, and lovable in his simplicity and friendliness in personal relations, Mr. Sherer earned the good wishes of the friends of art during his performance of his difficult duties at the museum. In his death a public loss is suffered."

"THE TEMPTATION AND THE
DEPARTURE OF BUDDHA"
Detail from an Amaravati relief recently acquired by the Metropolitan Museum of Art.

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"Alice" Manuscript Bought by E. R. Johnson

PHILADELPHIA.—Eldridge R. Johnson, founder and former president of the Victor Talking Machine Company and a resident of Moorestown, N. J., is the purchaser from Dr. A. S. W. Rosenbach of Philadelphia of the original manuscript of Lewis Carroll's "Alice in Wonderland," reports *The New York Times*. Dr. Rosenbach paid for this manuscript \$75,259 at an auction at Sotheby's in London in April.

After the "people who love Alice," both in this country and abroad, have had ample opportunity to see the ninety-two page, leather-bound manuscript with its thirty-seven original drawings by the author, Mr. Johnson intends to take the treasure to his home at Moorestown and keep it there.

"I shall never dispose of the book," he said this evening.

The announcement that Mr. Johnson was the purchaser of the original manuscript of "Alice's Adventures Under Ground," as it was first called, was made at the Free Library this afternoon by Dr. Rosenbach and John Ashhurst, the librarian. Included in the sale to Mr. Johnson were two copies of the first edition of the same book. He paid "upward of \$150,000" for the three volumes.

The original manuscript brought the highest sum ever paid for a book at an auction in England and one of the first edition copies, which was presented by Lewis Carroll to Mrs. G. L. Craik, the writer, was purchased by Dr. Rosenbach for approximately \$25,000 at the same sale. The other copy was obtained privately and Dr. Rosenbach did not reveal the price. He added that no price was set for the original manuscript,

since the sale was for the three volumes together.

Since their sale to an "unidentified purchaser" was announced last June more than 400,000 persons have viewed the three volumes as they rested in a glass case in the Philadelphia Free Library. Soon after election day they will be exhibited at the Central Branch of the New York Public Library for several months.

Dr. Rosenbach said he bought the manuscript for himself, but that his purchases always were for sale and Mr. Johnson happened to be the buyer. When the latter was asked why he bought it, he replied:

"I had no intention of buying it but when I saw it after Dr. Rosenbach brought it back here from London I fell in love with it. Then, after I had bought it, I thought a man really didn't have any business taking it home and keeping it locked up if there were a lot of people who wanted to see it.

"I suggested to Dr. Rosenbach that he put it where all the children would have a chance to see it, and as long as people continued to take an interest in the manuscript I shall leave it on public display. When they are tired of it I shall bring it home and look at it myself. But I shall never dispose of it."

Reminded of his purchase last year of a \$100,000 painting, Rembrandt's "Portrait of His Mother," Mr. Johnson denied that he was starting a large collection either of paintings or manuscripts.

"I am not a collector, but when I see an etching or a painting that appeals to me I sometimes buy it," he added.

Dr. Rosenbach, who will have complete charge of the manuscript on tour, said that almost every large city in the country had asked for an opportunity to exhibit it and that three requests had come from London. He declined to say whether the British Museum, an unsuccessful bidder at the sale last April, had sought it for exhibition purposes.

"I don't think any manuscript in the history of the world has attracted the

steady attention this one has," he said. "It probably is the most popular book in the English language outside of Shakespeare."

Mr. Ashhurst described it as the greatest attraction in the new library since the opening last year.

"New York has been wanting it for a long time," he said, "and we are interested to see what the reaction will be there. All classes of people, rich and poor, children and adults, have admired the exhibition. Literary people from all parts of the country have dropped into the library to see it."

Mr. Johnson has been prominent for years in civic and educational affairs, both in New Jersey and Pennsylvania, and about a year ago gave the University of Pennsylvania \$800,000 to establish the Eldridge R. Johnson Foundation for research in medical physics. He is a trustee of the university and chairman of the board of the university museum.

SIGMARINGEN ART FOR AMERICA

BERLIN.—It now becomes known that, contrary to former announcements, a number of paintings emanating from the collection Hohenzollern-Sigmaringen, will be sold to America. This refers to the works of Netherlandish origin, among which two paintings attributed to Dirk Bouts or his school, and an "Annunciation" by Gerard David are the most important. They are now shown in Munich. That part of the collection, which as has been reported in a former letter, is now on view in Frankfurt at the "Stadel," and in the acquisition of which several German museums participate, will be distributed according to their origin, to the effect that Swabian paintings go to the public collection in Stuttgart, Rhenish works to Cologne and Düsseldorf, and so on. Some of the most important remain in the Frankfurt museum; among these is the "Adoration of the Magi," by Albrecht Altdorfer.—F. T. D.

READ COLLECTION TO BE SOLD

LONDON.—At Sotheby's, on Nov. 5, arrangements have been made to disperse the very diverse collections of works of art formed by the distinguished antiquary, Sir Hercules Read, for many years a keeper at the British Museum, says A. C. R. Carter in the *London Daily Telegraph*. The entire collection is of such wide interest that it is a pity that it has to be scattered, and some enterprising lover of the arts would do well to try to buy it en bloc. The chief prize is undoubtedly an early XVth century tapestry panel representing the Holy Trinity with four saints, and there are cogent reasons for believing that this is the work of an English Primitive. One

TATE GALLERY GETS LUND PAINTING

LONDON.—Sir Joseph Duveen has purchased from the exhibition of paintings by Norwegian artists at the Suffolk Street Galleries, London, Henrik Lund's "Rain," which he is offering to the trustees of the Tate Gallery, Millbank, for inclusion in their gallery of foreign art. L.G.S.

hears so much in these days about American collectors yearning after possessions with values of "association," that a pair of French silver powder-boxes seem to fulfill all that is desired in such instances. Sir Hercules Read had them as a bequest from his famous predecessor, Sir Augustus Franks, who in turn had inherited them from the authority, Felix Slade, who had similarly inherited them from the family of Orey.

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OROZCO SHOWS AT STERNER GALLERIES

Ink and pencil drawings from a series, "Mexico in Revolution" by Jose Clemente Orozco are on view at the Marie Sterner Galleries until October 22. Despite his propagandist inspiration, Orozco is a genuine artist, simple and direct of statement, conveying bitterness by the fewest possible lines, by strongly contrasting masses of dark and light. His pencil has an energetic, powerful stroke, his emotion is evidently deeply felt. Such works as "Los Sepulchros" should move even those averse to propaganda in any form.

By way of contrast to the somberness of the Orozco drawings, Mrs. Sterner has hung the opposite wall of her galleries with a gay group of modern watercolors, drawings and prints, a large number of them by the French artist, Legrand. Legrand has a typical Gallic felicity of touch and a genuine talent for watercolor, which he uses with a spontaneous effectiveness, outlining his washes of color with delicate accents in sepia. In addition to the watercolors, many of them of Algerian subjects, there is a fine

CANALETTO AT THE FEARON GALLERY

The Fearon Gallery now has on exhibition twenty paintings recently purchased from an English collection, all of them views of Venice by Canaletto. Although they have not been fully catalogued, they are obviously of historic interest since they illustrate several remarkable events in Venetian history.

One of the pictures shows the famous horses of St. Mark's loaded on a raft and evidently about to be escorted in state across the piazza and installed over the cathedral doors. Lines of soldiers and churchmen stretch from the bank to the cathedral. Two other pictures show Venice in flood with gondolas floating across the Piazza San Marco.

Pictures by Canaletto were avidly collected in England even before the artist's visit to that country. Many of those purchased in Venice in the early XVIIIth century are now in the Wallace collection, Windsor Castle and the National Gallery.

Legrand pastel of two women, almost brutal in its strength of statement. In addition there is a typical Maria Lauren, one of the few watercolors by Bellows, one of Fougita's favorite cats, and a delightful Hermine Davis Lithograph of a prize fight.

KLEEMANN THORMAN GALLERIES OPEN

On Thursday, October 18, the Kleemann Thorman Galleries, Ltd., specializing in fine prints by the old and modern masters were opened to the public. The galleries have made a special feature of the attractive installation of their print rooms, which are panelled in natural oak, to form a pleasing and simple background for the series of exhibitions which are planned for the season. Tables and print cabinets are made of the same wood, while the lighting fixtures are of modern type. The galleries are situated at 275 Madison Avenue.

The galleries feature unusually fine impressions of both the old and modern masters. Of the former there are outstanding examples of Durer, Lucas van Leyden, Schongauer, Meckenem, Beham, the Master of the Rat Trap and the Little Masters. Of the latter, there is a representative collection of French, English and American masters, among them Besnard, Blampied, Bone, Brangwyn, Brockhurst, Mary Cassatt, Forain, Griggs, Haden Legros, Lepere, McBey, Whistler and Forain.

Many fine Durer specimens are included in the Kleemann Thorman collection, among them a magnificent impression of the Man with the Skull, the rare Holy Family, an early state of the Adam and Eve and a print of the St. Eustice in

EXHIBITIONS IN NEW YORK

ARCHIPENKO Anderson Galleries Until November 3

A large exhibition of paintings, drawings and sculpture by Alexander Archipenko is now open at the Anderson Galleries. This collection has been shown, almost as it is here, in several American cities and in Tokyo. An added feature is "Archipentura," a painting of which movement is an actual part, seen for the first time in New York. The exhibition will be reviewed in the next number of THE ART NEWS.

J. OLAF OLSON Macbeth Gallery Until October 29th

The Canadian Rockies form the theme of thirty watercolors by J. Olaf Olson which are on view at the Macbeth Galleries until October 29th.

excellent condition, seldom found in a print of this size.

Among the outstanding modern specimens are a print of Forain's "Pieta," which was illustrated in the Print Collector's Quarterly, a first state of Whistler's "Riva, No. 2" and one of the finest impressions existent of McBey's "Camel Patrol."

KENNETH M. ADAMS Ilse Bischoff Ferargil Galleries

Paintings of the Southwest by Kenneth M. Adams will be on view at the Ferargil Galleries until October 27th. Landscapes, portraits of Indian types and still lifes make up the exhibition. In the front room Ilse Bischoff is showing amusing wood cuts and drawings of foreign types and European views.

SAMUEL CHAMBERLAIN Schwartz Galleries Until November 3

At the Schwartz Galleries there are being shown until November 3rd, etchings, lithographs and original sketches by Samuel Chamberlain. Most of them are of foreign subjects. Included in the showing is "The Broome Shop," which is one of the three Chamberlain etchings recently purchased by the British Museum for their permanent collection.

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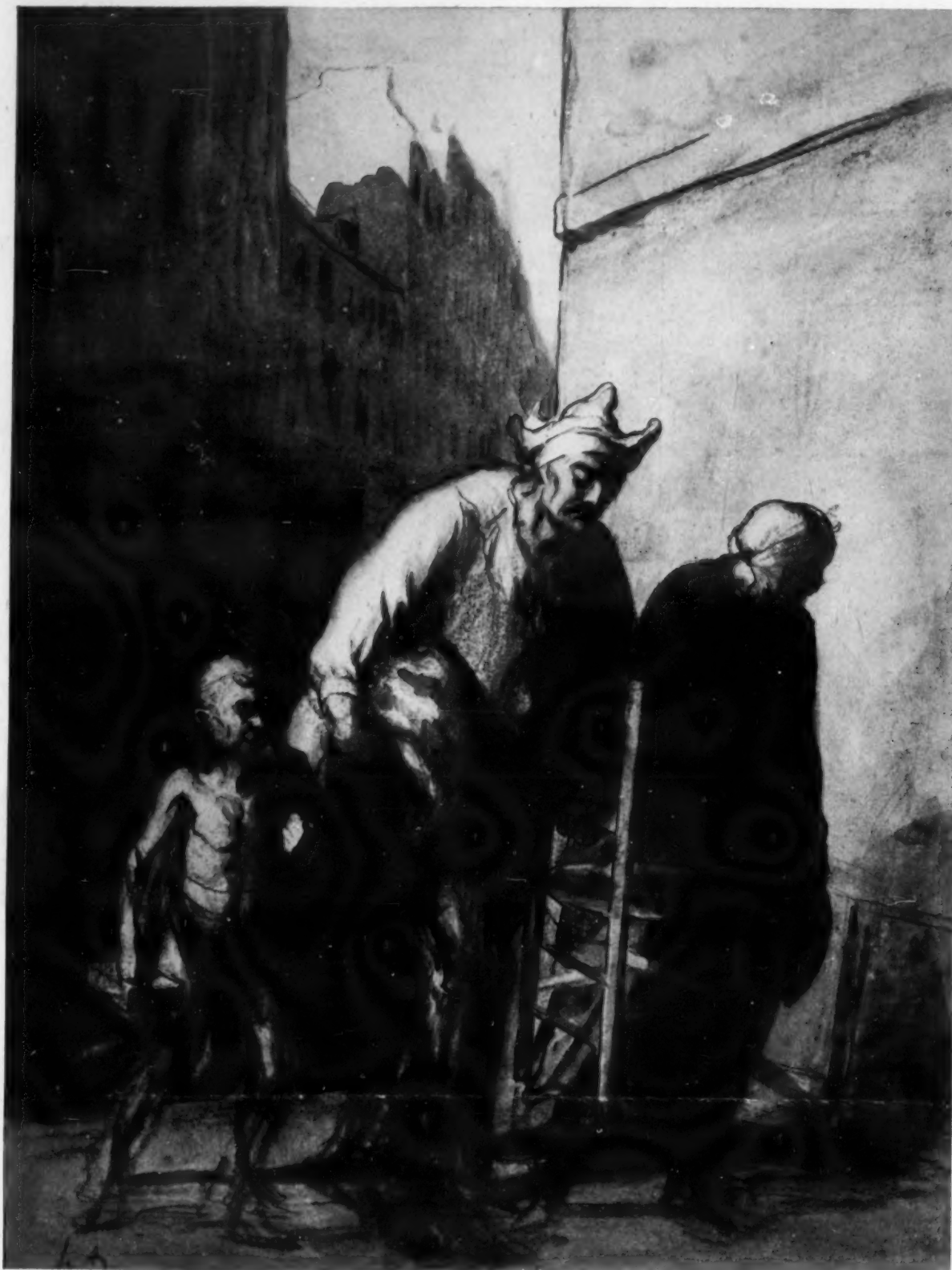
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AMERICA SECOND

The chronic lamenters over the departure of important works of art to America, will have cause to rejoice over the results of the Six collection sale, from which thus far only one important work appears to be destined for America. And it would be ungracious for us, on this side of the ocean not to congratulate Holland on the retention of the nucleus of a collection which has remained intact over such a long period. Holland is justly proud of its art traditions and its art collections—her galleries and the joy in them seem more deeply a part of the life of the country than those of many larger countries. And the Six Collection has long been a national pride.

Sir Henri Deterding emerges from the report of the sale as a spirited warrior, unvanquished by the power of American money, by soaring prices that have a tendency to shock Europeans into caution. In the past we have sympathized only too frequently with the chronic lamenters from European sources over artistic losses. But there has often been something a trifle spineless and hopeless in these inveighings against the power of the American dollar. Too often there appears to have been a fatalistic assumption that most of the treasures in an important sale would perforce go to America. Little was done before the sale to arouse public spirit, or interest men of wealth. Much was done afterwards in the way of futile bewailings.

And if America came out but poorly in the Six sale our dealers at least enjoyed the pleasure of spirited competition, but rarely a feature of latter day auctions. We love a good fight and are quick to applaud the victor. Sir Henri Deterding has exercised for Holland a beneficence more thoughtful than usual with men of wealth.



"THE CLOWN AND HIS FAMILY"

By HONORE DAUMIER

This fine watercolor has recently been acquired by the Wadsworth Athenaeum and Morgan Memorial at Hartford

COLLECTING FOR PLEASURE

There are almost as many reasons for collecting as there are collectors and presumably all collectors who achieve the results they seek are successful. No collection should be judged solely on its merits as a gathering of works of art for it is quite possible that its real purpose may have been entirely unrelated to that. There are, for example, collectors who seek social prestige and therefore buy the correctly expensive thing. Art in this case is incidental and may never have been a factor in the collector's choice although it may have crept, like an angel unawares, into the collection. A first cousin is the man who, because his house, the ground it stands on and his motor cars are fabulously costly demands costly pictures from his dealer. In many ways he is to be envied for his demands will never go unsatisfied. Here, again, art is a by-product and more consideration is given to the rarity than to the quality of a picture.

Allied to these men but by a distant relationship is the man who buys pictures as an investment hoping for them, as for his stocks, a speedy rise. Art may definitely be a factor here but only as a minor element and the effort to guess the fashion of the next decade must rob a man of much of the pleasure he should have from his pictures. Also

the percentage of disappointments in this class is very high. It is quite true that the prices of many pictures have advanced tremendously in recent years, but many of them have remained almost static or have taken a sharp fall. If a man buys for profit, getting his money back is not enough.

The happiest collectors and those who are most successful are they who forget the market and buy to please themselves. Their rewards are certain for they will have the enjoyment which only pictures can bring, regardless of price fluctuations. The world would be perfect if every collector who bought in this way were rewarded by a huge increase in the value of his works of art. The chances, however, are enormously in his favor for the man who buys for pleasure studies his pictures, learns about them and almost always develops a real appreciation. He may discard his first purchases, his collection may always be in a state of change, but the changes will be dictated by an increased capacity for enjoyment.

Many collectors of this type have begun as devotees of one period, ancient or modern, and have come finally to include both early and late works of art among their treasures. But whether the collection be limited or catholic it must first of all give real pleasure to its owner. If it does that it is already successful and the chances are strong that it will also prove a sound investment.

BOOKS

OLD SEA PAINTINGS

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Messrs. John Lane, The Bodley Head Limited have just published E. Keble Chatterton's new book *Old Sea Paintings*. The story of Maritime Art as depicted by the great masters. This book which is the result of many years research, is a companion volume to the same author's *Old Ship Prints* which was so successful last year. Mr. Chatterton traces the beginnings, rise and development of marine art from the earliest times down to the prosperous clipper ship days of the 19th century. As in *Old Ship Prints*, the feature of the book is the unique collection of illustrations, mainly drawn from the great marine masterpieces of the Macpherson collection, many of which have never hitherto been reproduced. Special attention has been paid to the reproduction of these illustrations by the best modern processes. *Old Sea Paintings* is a book which every lover of art and everyone interested in the sea will wish to possess; it is the first attempt to set forth by means of text and illustration an account of a great aesthetic activity, and is sure to hold its place for a long time hence as the standard work on a fascinating subject. Besides the ordinary edition there is a special edition on hand-made paper with three extra plates in photogravure hand-printed in colour, limited to 100 numbered copies.

OBITUARY

SAMUEL L. SHERER

Readers of THE ART NEWS have made many inquiries in regard to the death of Samuel L. Sherer, which, owing to lack of information, was briefly reported in a previous issue. We therefore print below an extract from one of the St. Louis papers.

"Mr. Sherer died of arterio-sclerosis after an illness of six weeks. He was 62 years old.

"Sherer's health had declined during the last year and, because of his condition at the beginning of summer, he was advised to forego his usual summer vacation in New York or London, where he was in the habit of searching for art objects, and he therefore went to Estes Park, Colorado. He remained there but a short time before returning to Missouri and going to an Ozark health resort, where he was taken seriously ill. He was brought to St. Louis about six weeks before his death.

"For more than eighteen years Sherer had been associated with the Board of Control of the City Art Museum, serving as a member of the board before being named director in 1920. At the time he was appointed director Sherer, who was then treasurer of the Big Muddy Coal Company, was preparing to move to Chicago, where he had been offered unusual business opportunities. However, William K. Bixby, president of the board, and the late Edward C. Mallinckrodt induced him to remain in St. Louis as director of the Art Museum at an annual salary of \$8000. He then severed all business connections so he could devote his entire time to the museum. He had long been interested in the museum and during his vacations from the coal company visited the major museums in this country and abroad. He had collected prints and read extensively in archaeology and architecture as a young man.

"Although a conservative in art with but little sympathy with the modernistic schools of painting, Sherer, at the exhibitions of living painters, sought to include ultra-modern canvases in the interest of fairness.

"As director of the museum he desired to bring there the best examples of painting from the XIIIth century on and he was deeply interested in the collection of old masters.

"In 1924, when he made a special European journey, Sherer brought back from Paris and London a fine collection of Greek, Roman and Egyptian sculpture, pottery and jewelry, some English silver and French enamel. He was tireless in his search for desirable art objects and would examine them again and again before having them shipped to St. Louis for consideration by the board. Sometimes his examination of one object would take weeks before he made up his mind it was worthwhile. And then, after it had arrived in St. Louis, he would quietly champion the object.

"Several times he declared the old masters and antiques available for purchase were becoming fewer and fewer and that acquisition of them would become increasingly difficult.

"He believed an art museum should appeal to many different tastes and he therefore made no effort to develop one exhibition at the expense of another.

"Sherer deplored the controversy over the acquisition of an El Greco masterpiece, costing \$22,500, but said privately the painting was worth the money and the row.

"He was unmarried and his home was filled with prints, drawings of old masters and precious bits of bronze, jade dishes, pottery and reproductions of Rembrandt drawings. He is survived by three sisters, Mrs. John R. Adair, Miss Mary Sherer and Miss Mittie Sherer, and one brother, Joseph B. Sherer."

Mr. Sherer was a member of the St. Louis Artists' Guild, The Round Table, the St. Louis Chapter of the American Institute of Architects, the Association of Art Museum Directors and the American Association of Museums.



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STUDIO NOTES

Mr. Frank Stoner is arriving in New York on October 21st, and commencing the following week will show an exhibition of English porcelain, pottery, Battersea enamels, furniture, etc., at the Madison Hotel as he did last season.

Matilda Browne (Mrs. Frederick Van Wyck) will hold an exhibition of her recent paintings, an overmantle, flower pictures and small bronzes in the Key-stone Building, Summit, New Jersey, from October 22 to November 4. Mrs. Van Wyck will include in this exhibition some thirty dog pictures that she painted last summer.

Jane Freeman, who now occupies the old F. S. Church studio in Carnegie Tower, received the popular prize for her painting entitled "A Lace Maker of Bruges," that she exhibited with the National Association of Women Painters and Sculptors at the Exposition of Women's Arts and Industries held at Hotel Astor, from October 1-6.

BOSTON

The twenty-fifth annual exhibition of works by artists and art students of Worcester county opened the first of October at the Worcester Art Museum.

This is a no jury show consisting of paintings, examples of decorative art, photographs and artistic work by children.

The first Boston exhibition of etchings and aquatints by Laura Knight, A. R. A., was held at the Casson galleries, Copley square, October 1st to 13th.

The Concord Art Centre, Lexington Road, opened its first exhibition of works by artists of Concord and the vicinity the first of October. Some twenty odd artists of Concord and the adjoining towns have responded to the invitation to contribute to the first showing of the kind. Besides the painters and sculptors of the art association, several Boston architects resident at Concord have sent in watercolors and drawings.

The exhibition of paintings by Carroll Bill and Sally Cross Bill, current at the Whistler House, Lowell, will continue through October 25th. Mr. and Mrs. Bill have combined in this show souvenirs of their recent painting tour of Spain and their wanderings in old time New England.

It is mainly a record of Spain which Mr. Bill has produced, seen in such pieces as "Cathedral, Segovia," "Prado, Toledo," and "The Bell Tower, Zamora." Mrs. Bill includes several of her

still lifes of flowers, old pewter, and other accessories.

The Nashua Public Library is showing an October exhibition of paintings by Oscar Anderson.

There opened at the Museum of Fine Arts, on October 16th, an exhibition of Moroccan and Algerian embroideries and of Kabyle jewelry. Facing the entrance of the Forecourt Gallery where the exhibition has been arranged hangs a wedding curtain of velvet heavily embroidered in gold. It is against such a hanging that a young Moroccan bride sits while undergoing inspection at the time of her marriage. This example was given to the museum by Prosper Ricard, Chief of the Native Arts Service of Morocco, after his visit to the museum last year. It is exhibited for the first time in Boston.

In cases below the hanging are fragments of Moroccan girdles, one of which recalls in its design the custom of the betrothed maiden sitting for inspection in a niche at the top of five steps. It was traditional to have woven on the ends of the girdles the design of Fatima's hand, to insure protection against evil. In several of the fragments on view this design is to be seen together with the eight-pointed star. These ornamental girdles, in vogue in the XVIIIth and early XIXth centuries, were elaborately embroidered or brocade and were often ingeniously designed to emphasize various colors with different foldings. Several Tetouan panels illustrate the variety that may be obtained by embroidering a traditional design on different grounds with various colored

silks. A long scarf of yellow silk, formerly used as a door curtain, is embroidered in a conventional floral design while a head scarf of thin cream gauze repeats the same motif in more subdued tones. A number of Fez embroideries include the "Aleuj" type and the more familiar one color designs on white cotton grounds suggesting cross-stitching. In the past, these embroideries were made by young Fez girls as part of their education or for their trousseaux, and examples that have reached the market have come, in the main, from impoverished families. They were used as covers for cushions, as bundle cloths, or to mark the place on a couch where a guest should sit. Other examples of Moroccan embroideries on view are from Azemmour and Chechaouen, the latter consisting of three handsome panels exhibited in a separate case. Among Algerian pieces is a splendid curtain made of strips of gauze embroidered with colored silks of neutral blues and violets and strips of silk ribbon, sewed together.

The Kabyle jewelry derives from the Kabyles, a tribe of the Berbers in Algeria. It is made of silver in barbaric designs enriched with enamels, coral, and spangles of wrought silver.

Much interest has been aroused in the coming Stuart Centennial Exhibition, which opens in the Renaissance Court of the Boston Museum of Fine Arts on October 24th. About 200 pictures are promised for the exhibition, showing every phase of the painter's work, for Gilbert Stuart died in Boston in 1828, and did much of his work during his

years of residence there.

Drawings by John Singer Sargent have been hung in the Renaissance sculpture court at the Museum of Fine Arts to remain until late in October, when the Gilbert Stuart Centenary exhibition will be installed. The Sargent collection, now shown, has been seen before. The occasion, if any were needed, for displaying it a second time, is change of ownership. When those drawings were exhibited before they came as loans from the Sargent estate. They now belong to the museum.

In the print department of the museum, through October, are exhibited photographs by Alfred Stieglitz. In another gallery are prints by contemporary American, French and English artists, among which exemplars of expressionism may be found.

The Charles Deering and Wallace L. DeWolf collection of etchings by Anders Zorn is hung in another of the eight print galleries. It is one of the important accessions of the present year, establishing the museum's standing as second only to the Chicago Art Institute in opportunities offered to see the etched work of this Swedish painter.

Other print exhibits in the rehung galleries are: woodcuts by Cranach, Baldung and Morante; lithographs by Toulouse-Lautrec, Manet, Weber, Denis and others; engravings and woodcuts by the Little Masters.

The Worcester Art Museum has acquired a considerable collection of lantern slides relating to the art and life of the Scandinavian countries.

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MAYER PORCELAIN TO BE SOLD

VIENNA.—The Karl Mayer collection, which is to be sold the middle of November by the Gluckselig Auction House of Vienna, includes specimens of the Vienna porcelain manufactory from the earliest period to the final development of the art. Starting half a century ago with Viennese porcelain figures, the collection gradually became outstanding in its field, and was publicly exhibited on various occasions. It yields a thorough understanding of the works of the Vienna manufactory, founded in 1718 as a private enterprise and placed under the direction of the Austrian state in 1744.

Of the early period, there are interesting examples dating from the time of Du Pacquier's direction, among them specimens with Chinese motives, "German flower" patterns, etc., all of which reveal an essential originality which clearly distinguishes them from contemporaneous Meissen works. Two of the most important examples in the collection are richly enamelled cups made by Christoph Konrad Hunger, who was called from Meissen to Vienna. The one is decorated with Chinoiserie groups and has plastic gold relief ornament heightened with transparent enamel in red, green and blue. The other, called the Imperial cup, is decorated with standing relief figures of the three emperors, Ferdinand II, Ferdinand III and Leopold, in rich polychrome painting, outlined with gilt. Both of these pieces must have been made in 1718 or 1719,



Figure of woman in bathing costume,
Circa 1770.



CUP WITH COVER AND SAUCER
The cup stands on three feet shaped as grotesque masks.
Black and red decorations, Circa 1725.



"Emperor Cup" with figures of Ferdinand II,
Ferdinand III and Leopold, Circa 1728.

Illustrations are from the sale of the Karl Mayer collection at Gluckselig's, Vienna, in November

as Hunger left Vienna in 1720.

The Mayer collection also includes interesting examples in the late Broque style of Berain, adopted by the Vienna manufactory after the departure of Du Pacquier. Decorated in polychrome, iron red or purple, these specimens rank among the finest creations of XVIIIth century porcelain art. Also of note are

pieces decorated in black and gold, a specialty of the Du Pacquier's factory, which became much favored for important pieces and services, such as the table set made for Empress Maria Theresa. The Joseph and Potiphar dish of the present collection, is an example of the black glaze used at the end of the Du Pacquier period.

During the period between the baroque and classic styles, the plastic figure group became the most important Vienna type and the present collection includes a large series of the genre figures created by J. J. Niedermayer—pedlars, handworkers, gardeners, hunters, soldiers, pilgrims, etc. Many of these figures from the Mayer collection have long been recognized in ceramic literature as masterpieces in this genre. Examples of the Sordental period in classical style, are among the largest group in the collection and properly so, since these pieces contributed to the world fame of the factory. Numbering about 200 pieces, this group reveals the extraordinary variety and range of decoration in this genre.

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Long case clocks of walnut with inlays of Laburnum and olive wood from the Wetherfield collection of clocks now on exhibition at the Vernay Galleries. The clock at the left was made by Daniel Quare, that at the right by Joseph Knibb.

CHRISTIE'S TO ISSUE OFFICIAL REPORT

LONDON.—Amateur and professional collectors in every art center in the world are keenly awaiting the publication of the first official report which the well known firm of Christie's has been preparing on the events of the past season, says A. C. R. Carter in the London *Daily Telegraph*. Although, according to the first catalogue in the archives of the house, James Christie, the founder, held his earliest sale on "Fryday Dec. 5, 1766," the firm has always abstained from issuing any annual account of the saleroom exploits of its clients; but the remarkable events which occurred during the past season, especially the sale of the Holford pictures, totalling over £416,000, nearly £365,000 of which was obtained on the first day, have inspired Christie's with the idea of formulating a descriptive account of their year's activities.

As this will be embellished with full page illustrations of the chief pictures and multifarious objects of art, accompanied by accurate and erudite details of history and provenance, the volume should be very instructive to every class of collector. An attractive cover for the book has been designed by Sir David Cameron, R. A., in the form of a view of his favorite bit of native Scottish scenery—Ben Cruachan—and Mr. Gordon Hannan has spared no pains in compiling the facts and figures necessary for such a report.

ANTIQUA SILVER IN ENGLISH SALE

LONDON.—Hurcomb's sale of silver and jewels on September 28th, at Calder House, Piccadilly, showed a total of £6,500. The highest price per ounce for silver was 24s. 6d., or £97, paid for a George I. bowl and cover, weighing 8 oz., the buyer being Mr. Smythe. A George II. plain coffee pot, 1732, 22¼ oz., sold at 174s.—£193 11s. 6d. (Webster); a George II. plain bowl, 1733, 21¼ oz., at 196s.—£208 5s. (R. Davis); a George IV. tea and coffee set, kettle and stand, 179 oz., at 37s.—£323 5s. (Smythe); a Charles II. plain tazza, 25 oz., at 166s.—£207 10s. (Smythe); a George II. shaped border salver, 1736, 60 oz., at 57s.—£171 (R. Davis); a Queen Anne tea-caddy, 5 oz., at 231s.—£57 15s. (Castle); and an antique Irish oval tray, 37½ oz., at 34s. 3d.—£62 5s. 11d. (Webster).

LADY CAVE'S GLASS BRINGS £500

LONDON.—Messrs. Knight, Frank and Rutley's sale the last week of September, by direction of the executors of the late Lady George Pratt, at Meadow Bank, Winkfield, near Windsor, included a set of seven Hepplewhite carved mahogany dining chairs with open splat backs, upholstered in brown stamped leather, which brought 205 guineas; a Louis XV. mahogany and ormolu chiming and striking bracket clock, surmounted by a bronze figure of Cupid and cone terminals, presented by Queen Charlotte

to Louis XV.—60 guineas; a pair of color prints after G. Morland, by T. Gauguin, "St. James's Park" and "A Tea Garden"—156 guineas; and a portrait of Lady Camden after Sir Joshua Reynolds, 29 in. by 24 in.—500 guineas; a pair of Dresden china groups, "The Painter" and "The Sculptor"—96 guineas; and a set of four Dresden infant figures—90 guineas.

Further portions of the sale by Messrs. Penningtons (Richmond) at Wardrobe Court, Richmond, of the property of Lady Cave comprised the extensive collection of glass, which realized approximately £500; the books brought about £50.

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RENOIR ON VIEW AT INDEPENDENT

LONDON.—Consisting for the most part of later works, the exhibition of thirty paintings by Auguste Renoir at the Independent Gallery, 7A, Grafton-street, shows us the powers and limitations of an artist who painted for and to give pleasure, says *The Times* of London. It is, indeed, a most enjoyable exhibition—particularly when it is taken on the artist's own terms and not on those of his official apologists. How far Renoir was a great intellectual artist is a question that need not be debated; it is certainly true that when he stopped to think he was less of an artist than when he followed his instincts. He cared a great deal too much for the subject matter of his art—women, children, flowers and fruit, caring for them, too, all pretty much in the same way—to rise to great heights in abstraction. He simplified with his brush divinely, but when—as in "The Bather"—he simplified on formal principles the conflict between instinct and ambition becomes ludicrous. The aim is, so to say, sculptural—but the gentleman's mouth waters. It is perfectly true, of course, that a strongly sensuous appreciation of subject matter can be conducted into formal channels, but it is better done as the brush decides than as the brain dictates. Composing in "volumes" accords ill with a lively interest in the natural fact—as to which Renoir himself made a pointed admission—and one reason why "Large Nude Seated," is a better picture than "The Bather" is that, with an equally good design, it is based more unreservedly upon the anatomical facts.

Renoir, in short, was at his best when he was detached from Nature only by the thickness of his medium—which he never infringed. He had an adequate formal sense, but at the bottom of his heart he cared more for substance than for form. He would, so to speak, eat a still life group while Cézanne was arranging it. Rightly or wrongly, one pictures him as a smallish man, with moist eye and lip, and a fruity, rather tremulous tenor voice. An eminently juicy man. As this exhibition shows, he loved painting pomegranates and figs—if at the austere bidding of Mr. Roger Fry the catalogue calls them apples and onion—and he delighted in the bodies of women and children.

Of the figure paintings in this exhibition by far the most completely satisfying is the little "Standing Nude," be-

OLD ENGLISH NEEDLEWORK SOLD

LONDON.—Messrs. John D. Wood and Company's sale of the late Count Louis Zborowski's property at Higham, Canterbury, included a Hogarth period settee upholstered in *petit point* needlework, which fetched 550 guineas; a similar settee in green silk—240 guineas; a Queen Anne dwarf cabinet—£300; an Elizabethan oak refectory table—169 guineas; an XVIIIth century pole fire screen in antique needlework—170 guineas; and a mahogany dressing stool—95 guineas.

Hurcomb's sale at Calder House, Piccadilly, on September 25th, included a Rembrandt portrait of an old woman in brown cloak and white headdress, which fetched £500 (Fransetta). A set of four aquatints in colors and fox-hunting and coursing subjects, after W. P. Hodges, by H. Alken, fetched £300 (Ellis); and J. Hoppner, portrait of Horatio Nelson Tully, "a godson of Lord Nelson," £160 (Maitland).

cause in it the formal and substantial values are perfectly reconciled, and the scale is such as not to betray Renoir's fundamental weakness as a draughtsman. It has a lovely movement, ghost-like almost, and the relation between the blonde head and the apple-green curtain is enchanting. Other pictures that give us Renoir unspoiled by ambition are "Anemones," "Girl with Yellow Head-dress," "Ladies in Garden"—stealing a march upon Cézanne—"Girl with Red Blouse," and "Still Life with Apples"—which appear to be mostly plums. We might almost say that between the plum and the apple, the fig and the onion, lies the difference between the real and the pretended Renoir.

COROT LANDSCAPE REALIZES 540 GNS.

LONDON.—A large number of sales "on the premises" were held during the last of September in the suburbs and home counties, and in many cases excellent prices were realized. Most of the American dealers have returned to the United States, taking with them, especially in the case of early English portraits, very large consignments.

One of the most extensive sales is that of Messrs. Foster, of Pall Mall, in conjunction with Messrs. Rushworth and Brown, "on behalf of the Crown," at Beaulieu, High Beech, Epping, the property of the late Mr. Adolphus Herman Louis, who apparently left no next of kin. During the first two days pictures, drawings, and engravings fetched £3,232. The "top" price was 540 guineas (Howells), paid for a small picture by J. B. C. Corot, a woody landscape with two figures near a lake and a cottage in the distant, evening effect 12 in. by 17¼ in. This was purchased at the Alexander Young sale for 420 guineas.

Other pictures were:—J. Zoffany, half-figure of David Garrick in brown coat—58 guineas; P. Bordone, portrait of a lady in embroidered dress—170 guineas; F. Francken the younger, "The Wise and the Foolish Virgins," signed and dated 1616—160 guineas; J. S. Cotman, Lime-kiln near Norwich—76 guineas; Josse Van Cleef, portrait of a man in fur-trimmed purple gown—250 guineas (Sabin); Mierevelt, portrait of a lady with lace ruff and cap—100 guineas (Fuller).

BACON, DE LEVEN ET AL PAINTINGS

Exhibition, October 21
Sale, October 25

American and European XVIIth, XVIIIth and XIXth century paintings from the collections of the late Francis H. Bacon of Brookline, Mass., Princess Marie de Leven of Vienna, Austria, Bertram E. Linde of New York City and Norman James of Baltimore, Md., will be sold at the Anderson Galleries on October 25. A feature of the collection are several paintings by Remington, Russell and Schreyvogel, illustrating Western life. Other artists included in the sale are Horatio Walker, with "Spring, Man Digging," Alexander H. Wyant with "Near Sundown," Emil Carlsen, with "Rising Storm," and Charles W. Hawthorne, with "Meditation." Of the for-

eign school there are works by Dupre, Van Marcke, Daubigny, Paul Potter and Pasini.

MARGOLIS FURNITURE Exhibition, October 21 Sale, October 26, 27

On October 26 and 27 the Anderson Galleries will sell a collection of XVIIIth century English furniture gathered by Herman Margolis in England. A choice collection of the Queen Anne, Chippendale, Hepplewhite and Sheraton periods feature the sale. Among the most attractive pieces are a Chippendale mahogany winged bookcase, a Sheraton mahogany inlaid sideboard with shaped front, a pair of Queen Anne walnut chairs, a Chippendale upholstered mahogany armchair with claw and ball feet, circa 1760, a small Hepplewhite inlaid sideboard and many attractive small mirrors and tables of various types.

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The four days' sale by Messrs Pennington (Richmond, Surrey) of the late Lord Cave's property at Richmond included a portrait of Charles II., attributed to Van Dyck—£23; a pair of Empire bronze and gilt candelabra—£33; a Sheraton sideboard—£63; a black lacquer cabinet—£35; and a Queen Anne escritoire—£30.

RAINS TO HOLD FURNITURE SALE

The Rains Galleries, 3 East 53rd Street, will sell at auction on Tuesday, Wednesday, Thursday and Friday (Oct. 23rd to 26th, incl.), at 2:15 each day, the Antique and Modern furniture comprising part II of the collection of Mrs. Richard T. Wilson with additional belongings of various other consignors.

Among the offerings are: English and old Colonial furniture, such as sets of Chippendale, Hepplewhite and Duncan Phyfe chairs, Sheraton and Duncan Phyfe dining tables, maple tester beds, pie crust mahogany tables, Chippendale sofa, Colonial mahogany and maple secretaries, Hepplewhite and Sheraton desks, knee hold desks, English drum table, highboys, lowboys, settees, paintings, engravings, Oriental rugs, early American glass, miniatures and many other objects of art, including some Currier & Ives prints.

The above articles will be on exhibition beginning Friday, October 19th, from 9:30 a.m. until 5:30 p.m. until Monday, October 22nd, with a special exhibition on Sunday, October 21st, from 2 p.m. until 5 o'clock.

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October 25—American and European XVIIth, XVIIIth and XIXth century paintings, several by Remington, Russell and Schreyvogel, the property of the late Francis H. Bacon of Brookline, Massachusetts.

October 26 and 27—XVIIIth century English furniture gathered in England by Herman Margolis.

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BERLIN LETTER

**Rosler and Gauguin Shows
Moller Gallery Shows Herbig
Islandic Painting on View
Illustrations by Professor Slevogt
Renaissance and Baroque Silks
No Jury Exhibition
Flechtheim Gallery Notices
Russian Auction at Lepke's**

By FLORA TURKEL-DEI

The first exhibitions of the season ahead of us just prelude the great orchestra that will be intoned during the coming winter months. There is a very commendable display of works by the late Waldemar Rosler at the Thannhauser Gallery. He died in 1916 at 34 years of age, and a very promising career was thus abruptly broken off. His artistic evolution was determined by the then general quest for greater solidity, and more than surface appearance in painting. His canvases have an extraordinary impetus, and it is as though he had surrendered himself, body and soul, to the artistic rebellion of those days. A series of about twenty works recapitulate his successful attempt to give both form and color, the qualities demanded by the new trend: bodily significance and powerful expression.

Immediately following this exhibit, the Thannhauser Gallery is showing a comprehensive display of works by Gauguin an artist who need not be introduced to the American public. This exhibition has been transferred from Basle, but enlarged by a number of important items, and comprises works from all periods in the artist's growth towards the mission he later fulfilled in the post-impressionistic movement. The present display provides a survey of his evolution: from the subtlety of early paintings to the compactness of later works. Gauguin's main contribution to the shaping of a new style appears to consist of the primitive component of his art, the calm, more sentimental melody of his paintings. He has not the wild impetus of van Gogh, nor the stubbornness of Cézanne; his soul seems to be moved by a simple and placid rhythm. The broad planes of color and the quiet motion of the figures in the Tahitian paintings suggest somewhat the decorative. To a certain extent this lack of motion, gradation and modelling is due to the particular aspect of the scenery, and to the character of the population which appealed to Gauguin. His stay in Brittany and his association with van Gogh had a lasting and decisive influence upon his art, but the realms of his desire were the tropical islands of the South Sea, the alluring beauty of which became famous through his congenial interpretation. Formerly the unbroken color planes of his canvases, arrayed against each other, impressed one as barbaric, but they have since mellowed, and though

full-bodied and strong, they possess for to day's onlookers a harmonious tonality, and have entirely lost their savage and wild appearance. Gauguin's flight from civilization was identical with a flight from the morbidity of late Impressionism—the consistency with which he acted out his conviction has a tragic greatness.

Very enjoyable is a show of paintings by Otto Herbig at the Möller Gallery. We have not met this young artist for the last four or five years, and his advance during this time is indeed remarkable. He has a sure command of coloristic effects and applies the pigments with the ease and grace of one who is sure of what he is doing. His world has a bright and shining surface, but he knows how to give it the backing of a deeper interpretation. The wonder of all existing things, hidden in many apparently humble forms is revealed in an unpretentious and restrained manner. There is also much charm in the pastels and charcoal drawings.

For one who has always loved northern countries, the exhibition at the Neumann-Nierendorf Gallery of works by Islandic artists, is especially attractive. It is the first time that Islandic paintings have been shown in Germany, and though there is among the painters here represented none transcending the level of good European achievements, it will be interesting to watch the further development of this group of artists. The particular appeal of their country and folklore is also felt in these works, and comes forth in all of them despite differences in style and execution. They interpret with emphasis the beauty of the ice-bound landscape, and the specific character of the population. The names of these artists are wonderfully elaborate, and suggest the legends and myths of the Edda. Americans will try in vain to pronounce the following: Gunnlögr Blöndal, Gudmundur Einarsson, Kristin Jonsdottir, Asgrimur Jonsson, Gudmundur Thorsteinsson, etc.

As a prelude to the celebration of Professor Slevogt's sixtieth birthday, the National Gallery's modern annex, the "Kronprinzenpalais," has on display a series of one hundred marginal drawings, sketches for a series of etchings to Mozart's "Enchanted Flute." They have been acquired recently, and are a valuable addition to the museum's property of works by this artist, the joint display of which gives weight to the arrangement. It is true that Slevogt has done many excellent paintings, representatively impressive and well conceived, yet his chief claim to fame undoubtedly rests upon his graphic oeuvre, and more precisely, upon his illustrations. It seems as though a mystical contact is being established between his pencil and the theme—be it musical or literary—of the works he interprets. The fluency of both the stroke and the invention makes them transcend by far the merely illustrative. They are so spirited, so vivid and suggestive, that one can easily do without the underlying text or music. A truly fecund imagination, an unlabored and easy flow of wit and gaiety, of dramatic and lyric episodes, are unfolded before us. Apart from these preliminary annotations in the

drawings, we see the ultimate conception in the series of etchings, and it is indeed very interesting to see and compare the two. A number of watercolors—views from Africa—are joyously colorful, and prove that his brush is as easy and subtle as is his needle and pencil.

The Hinrichsen-Lindpaintner Gallery has on display a private collection of Italian silks, velvets, damasks, and brocades, dating from the Renaissance and Baroque time which in beauty and preservation surpasses those found in many museums. It is extremely interesting to see on exhibition the splendid materials so well known from Italian Renaissance paintings and these beautiful textures

bear associations with the works of some of the greatest artists the world has seen. The soft glamor reflected from the walls by the marvelous harmony of tones, the skilful balance of designs and patterns, bears witness to a past that excelled in taste and craftsmanship.

At the No Jury Exhibition of this fall almost 1,100 individual works claim interest and comment. This figure by itself tells of both the advantages and the shortcomings of such an arrangement. Among the first is the opportunity provided for everybody to find attention, recognition and even fame. Among the latter is the unavoidable fact that mediocrity occupies by far the largest place.

Certainly the majority of these works were conceived and executed with earnest and sincere devotion; however, not always does the struggling soul obsessed by the belief that its means of expression is canvas and paint, succeed in performing that spiritual transmutation that makes a work of art. But not only individuals are groping—the mental condition of the era is to a certain extent chaotic. Naturally, this state of mind finds its reflection in such an exhibition and makes it appear unsettled, transitional, but also live, full of impetus and searching energies. The amount of technical adroitness in many of these paintings is quite remarkable, and moreover

(Continued on page 19)

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BERLIN LETTER

(Continued from page 18)

seems indispensable for the execution of such experimental offerings. Much pleasure can also be derived from a generally prevailing sense for coloristic effects, which makes the numerous landscapes in this show especially enjoyable. A group of artists from Düsseldorf is especially well represented, and seems to be entitled to give new luster to the artistic reputation of this town. An association of artists from Moscow exhibits jointly in one room, but they have nothing specifically Russian to tell us, apart from occasional reminiscences of Russian peasant art. Their works are as good or bad modernism as the rest of the show, with the only exception that decidedly conservative and academic works are lacking which, according to the no jury principle of the undertaking, form the right wing of the exhibition.

The Flechtheim Gallery has already settled its exhibition activities for the coming season. Their program is as follows: In October a display of works by Auguste Renoir so far not shown publicly; in November a show of works by Carl Hofer, in honor of the artist's fiftieth birthday; in December sculptures by Aristide Maillol and paintings by Lucien Maillol; in January works by Willi Baumeister, a modernistic painter

of Frankfurt on Main; in February works by André Derain; in March a one-man show of Max Ernst of Paris.

The auction at Iepke's of Russian State property, taking place on November 6th and 7th, meets with general interest. Following the first announcements and the issue of the preliminary catalogue, inquiries from all parts of the world reached the firm. The event promises to become a memorable one, and no doubt will give distinction to the firm's 2000th sale by auction. A collection of precious gold boxes has recently become available for inspection. It includes specimens of great beauty and preciousness in various shapes and executions. Adorned with exquisite miniature portraits, allegorical scenes, and landscapes, they reveal the luxury and magnificence of that graciously parading epoch, the XVIIIth century in France. Consummate skill of finish in the minutest details vies with refinement and taste in the application of the ornaments.

DES MOINES

An exhibition of pictures by a Des Moines artist, William Charles Palmer, was held at the public library in the art room, under the auspices of the Des Moines Association of Fine Arts. There is great variety in the canvases shown, including as they do portraits, landscapes and still lifes. Of especial interest is a group of four paintings representing the different seasons in Iowa.

DUTCH LETTER

Display of Asiatic Art Rembrandt Attribution Doubted Gifts to Bredius Museum

By LEONARD J. ROGGREEN

The Society of Friends of Asiatic Art, founded ten years ago, has as one of its objectives the establishment in Holland of a museum of Asiatic art. There are many important exotic art treasures in Holland, most of them practically hidden away in the large ethnographic collections of Leyden, but no art museum in this country has as yet a noteworthy display of Eastern art. General conditions not yet being such that the erection of a museum as desired by this society can be expected in the near future, the Friends of Asiatic Art have arranged a semi-permanent display in a room of the State Academy of Arts. Most of the exhibits are loans, but a few are already the property of the society. Recently an exceptionally fine wooden Bodhisattva, five feet high, belonging to the Tang period, was donated while several new loans were also received.

In the yearly exhibit of Dutch and Flemish art at the Kleykamp Galleries in The Hague was a famous painting attributed in all official catalogues without any reservations, to Rembrandt. Lately this picture has become the object of an interesting controversy. It represents a

kitchen maid with a knife in her left hand, bending over in a window-casement. According to its style this work must have been painted about 1655. A few years ago, however, the art-historian Falck found in the print-room at Leyden a drawing by A. Delfos, made after this picture, marked "Drost pinx. 1654" and "Delfos del. 1750." The signature of Willem Drost no longer appears on the picture and if we may believe the XVIIIth century copyist, Drost's name must have been eliminated since then, so as to let the painting pass as an original Rembrandt. On the other hand, the excellence of the execution hardly justifies the attribution to any lesser man than the great artist himself. Authentic works by Willem Drost are very rare, but it so happens that the Bredius Museum in the Hague possesses a beautiful portrait of a young lady, fully signed and dated 1653. The pendant, a portrait of a man, is in the Paul Warburg collection in New York. To facilitate comparative study Dr. Bredius consented to have his picture transferred to the Kleykamp exhibition, in order to display it near the "Kitchen-maid."

Several paintings in this exhibition, belonging to British dealers, found buyers, among others a fine Metsu (also a Kitchenmaid), a Jordaens portrait, and Landscapes by Salomon van Ruysdael and Teniers.

Dr. Bredius has again added a number of fine paintings to the museum bearing his name. A spirited Adriaen Brouwer genre painting, a specimen by the rare Willem Buytenwech, a small mythological scene by Rembrandt, a St. Sebastian by Van Dyck and the Portrait of a Man by

MINNEAPOLIS

Forty-eight etchings and ten lithographs by Alfred Hutty, on exhibition through the last week of September, opened the season at the Beard Art Galleries. Many of the etchings in this exhibition show Mr. Hutty's great interest in trees. Among these are "Sycamores," "Windswept," "Birches," "Pines," "Burnham Beeches," "Beverly Beeches," and "Mountain Birches."

Caleb Winholtz, St. Paul watercolorist, is holding his first one-man show at the Minneapolis Institute of Arts. Having twice been first prize winner in watercolor at the annual exhibitions of the work of Twin City artists, Mr. Winholtz was invited in conjunction with the exhibit this year to exhibit a special group of his paintings.

Seventeen examples are being shown. Although some were painted as much as five years ago, the majority are the result of this summer's work. Mr. Winholtz finds his themes chiefly in the neighborhood of the Twin Cities, as may be seen in "The Mills" and "Highway No. 3." However, other subjects as widely separated as New York and the Black Hills are to be found in the present show.

Thomas de Keyser are among the new acquisitions of the museum, which only a short time ago was fortunate enough to receive an expressive early Greco, a portrait of a man (published in the *Burlington Magazine*).

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CHICAGO

The All-Illinois Society of Fine Arts announces that its third annual exhibition will be held at the Stevens hotel, December 10th to 24th.

An exhibition of paintings by American artists of the contemporary school was opened at the Carson, Pirie, Scott and Company Galleries on October 1st. Canvases by Horatio Walker, Twachtman, Chauncey F. Ryder and Jonas Lie were among those shown.

Animal etchings by C. F. Tunnicliffe are on view at the Roullier Galleries. The first show of the season was the annual one of etchings by the Frenchman, Maurice Achener.

The initial autumn show of the Chester Johnson Galleries has as its feature a fine still life by Van Gogh, which was recently sold by the Galleries to Walter Brewster, Chicago collector. Other artists to be represented with choice examples are Renoir, Marie Laurencin, Berthe Morisot, Chirico, Manet, Degas and Segonzac. The show opens on October 19.

The Yamanaka Galleries are now holding an exhibition of ancient bronze and pottery from the early Han, Tang and Sung dynasties.

The Anderson Galleries of Chicago are opening the season with an exhibition composed of English portraits and other paintings, largely of the XVIIIth century. Sir Joshua Reynolds' portrait of Dr. Burney, father of Fanny Burney, the novelist, is one of the features of the show. Other interesting works are by Sir William Beechey, John Opie, Allan Ramsay, Francis Cotes and John Singleton Copley, the latter being represented by a striking portrait of Lord Cornwallis and another of Master George Pocock.

The Chicago Galleries' association is holding its second show of the season. The exhibitors are Jessie Arms Botke, Cornelis Botke and O. E. Berninghaus. Two of the best examples in the show of Mrs. Botke's individual style and decorative talent are her "Black Swans" and Pelicans." Cornelis Botke's paintings

present the fields and flowers of California and Holland. Mr. Berninghaus, who is of the Taos group, sees and paints the New Mexican country on a grand scale, in such works as "A Village Street, Taos," "Indian Hunter in an Aspen Forest" and "Edge of Town."

An exhibition of etchings by William Walcott of England, etcher of cities, opened recently at the Vanderhoogt Galleries. This exhibition will continue through October.

A group show of modern French painting has been selected for the opening exhibition at the Marshall Field Galleries.

Paintings by Samuel Byer and Arnold Turtle form the first one-man show of the season at the Palette and Chisel Club.

The World's Fair Poster Contest Committee, Chauncey McCormick, chairman, has inaugurated a popular voting contest to determine which poster among the two hundred or more which have been hung in the Art Institute, is the most popular. The artist whose poster receives the highest number of votes will receive a prize of \$300.

From an advance inspection of works of art which so far have been received at the Art Institute for the coming American show of painting and sculpture, the conclusion is unavoidable that the exhibition will be the best and most notable of recent years. This applies to the sculpture as well as to the paintings. It will be an especially strong and notable showing by American artists, still further proving that the craftsmen of the United States have nothing to fear from their European rivals. The jury for the final selection of work to be shown will meet on October 16 and 17, and the exhibition will open on October 25 and continue until December 16.

The Allerton Gallery at 701 North Michigan Avenue opens their season with an exhibition of fine lithographs by Theodore Roszak and Jaroslav Brozik. These two young artists, who are recent graduates of the Art Institute School, employ the lithographic process with marked ability. Their work is noted for superior drawing, accomplished technique and pronounced individuality. The exhibition will open Sunday, October 28 and continue for two weeks.

The Japanese prints from the Mrs. Emily Crane Chadbourne collection,



"SPENCER STABLES"

By MARKO VUKOVIC

Purchased by a collector of modern American paintings from the current exhibition at the Dudensing Galleries

which have been on exhibition in the Hutchinson Wing of the Art Institute the past month, will remain only until Nov. 1. They represent the impressions made on the minds of Japanese artists when their country emerged from its national isolation and allowed visitors from the outside world to enter for the first time. Titles to the prints, which are in the flat mural colors of which the Japanese are accomplished masters, give an idea of their subjects: "Foreigners Inspecting an Elephant brought from a Foreign Country"; "The American Naturalist Audubon discovers a Box of his Drawings Destroyed by Fire"; "Scotch Historian Carlyle Seeing his Manuscript

Destroyed by Fire"; "American Couple with Accordion and Dog"; "A Dutch Gentleman Writing while a German Gentleman looks on." There prints were made between the year 1860 and 1890 by artists who for the most part were pupils of Utagawa Kuniyoshi. The women in the prints wear hoop-skirts, shawls and poke bonnets, while the men sport whiskers, various styles of hats and peg-top trousers.

SAN FRANCISCO

Paintings of San Francisco by Rinaldo Cuneo were on view at the Galerie

Beaux Arts until October 15th. Cuneo's technique is new, for he has used oil colors on paper with the freedom of watercolor. But the result is not in any sense "trick" painting. The method is merely a means to an end. Much of the color is applied in wash and the effect is distinctly that of watercolor. The light feeling of this medium is further emphasized by the way the artist has matted his paintings on cardboard instead of framing them in the usual way.

During November and December the California Palace will show an exhibition of work from the Southwest. This exhibition will include about a hundred paintings. Later a collection of a hundred American paintings from the Grand Central Galleries of New York will be brought to the California Palace of the Legion of Honor.

The Courvoisier Art Gallery exhibited work by three Santa Fe artists for three weeks ending October 20th. This showing includes lithograph crayon drawings by Raymond Johnson, watercolors by Joseph Bakros and etchings by Willard Nash. This is the first showing of paintings from the Southwest although it has been announced that there will be exhibitions in both the California Palace of the Legion of Honor and the Galerie Beaux Arts.

The East West Gallery is now exhibiting a collection of etchings, woodcuts and old engravings belonging to Dr. Ludwig Emge, a San Francisco physician who has devoted much time to the enjoyment of art. This collection contains prints of outstanding artists from the XVIth century up to the present time. The exhibition will continue until the Lucien Labaudt collection of contemporary French art arrives, which will probably be the latter part of October.

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EXHIBITIONS IN NEW YORK

Ackermann Galleries, 50 East 57th St.—Exhibition of XVIIIth century English portraits, until November 30th.

Thomas Agnew & Sons, 125 East 57th St.—Exhibition of pictures and drawings by old masters.

Anderson Galleries, 489 Park Ave.—Paintings, drawings and sculpture by Alexander Archipenko, until November 3rd.

Arden Gallery, 460 Park Ave.—African sketches by Eda Sterchi, October 24th to November 9th.

The Art Center, 65 East 56th St.—Book illustrations by John Vassos, paintings by Arthur Schmidt, Edward Nagel, Enid Ignatz Bednarik through October.

Babcock Galleries, 5 East 57th St.—Paintings by Robert Philipp, until October 27th.

Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.

Bonaventure Galleries, 535 Madison Avenue—Autographs, portraits and views of historical interest.

Paul Bottenweiser, 489 Park Ave.—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIth, XVIIIth and XIXth century English school.

Brummer Gallery, 27 East 57th St.—Works of art.

Butler Galleries, 116 East 57th St.—Mezzotints by Hirst, Edwards, Wilson and others during October.

Daniel Gallery, 600 Madison Ave.—Opening exhibition of modern American paintings through October.

De Hauke Galleries, 3 East 51st St.—Water colors by Paul Signac, October 1st to 20th. Works of Odilon Redon from October 22nd to November 15th.

Down Town Gallery, 113 West 13th Street—"Paris by Americans" exhibition, October 7th to 28th.

A. S. Drey, 680 Fifth Ave.—Antique paintings, watercolors and wood cuts by Marko Vukovic until October 21st. Paintings by William Schulhoff, October 23rd to November 18th.

Dudensing Galleries, 5 East 57th St.—Paintings, water colors and wood cuts by Marko Vukovic until October 21st.

Durand-Ruel Galleries, 12 East 57th Street—Paintings by Guillaume, October 9th to 30th.

Ehrich Galleries, 36 E. 57th St.—Exhibition of old masters and antique furniture.

Fearon Galleries, 25 West 54th St.—Paintings by Canaletto, until November 20th.

Ferargil Galleries, 37 East 57th St.—Paintings by Kenneth M. Adams, until October 27th, and sculpture by Hallie Davis, October 22nd to November 3rd.

G. R. D. Studio, 58 West 55th Street—Watercolors and drawings, until October 20th.

Gainsborough Galleries, 222 Central Park South—Old Masters.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Gatterdam Galleries, 145 West 57th Street—Oil paintings and watercolors by Heinrich Pfeiffer, until October 27th.

Grand Central Galleries, 6th floor, Grand Central Terminal—Sculpture by Charles M. Russell, October 24th to November 10th.

Harlow-McDonald & Co., 667 Fifth Ave.—Etchings, engravings and drypoints by Robert Austin, until October 31st.

P. Jackson Higgs, 11 E. 54th St.—Works of art.

Holt Gallery, 30 Lexington Ave.—Detroit Society of Women Painters, until November 3rd.

Kennedy Galleries, 693 Fifth Ave.—Exhibition of prints by living American artists.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Exhibition of contemporary etchings through October.

Kleemann Art Galleries, 575 Madison Ave.—Etchings and engravings.

Kleinberger Galleries, 12 E. 54th St.—Ancient paintings.

Knoedler Galleries, 14 E. 57th St.—Early English sporting prints, October 9th to 27th.

Kraushaar Galleries, 680 Fifth Ave.—Paintings, watercolors and drawings by Richard Lahey, October 22nd to November 3rd.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Avenue—Old masters and art objects.

Little Gallery, 29 West 56th Street—Pewter, October 8th to 20th. Wood sculptures and bronzes by Franz Barwig of Vienna, October 22nd to November 3rd.

Macbeth Gallery, 15 East 57th Street—Watercolors of the Canadian Rockies by Olaf Olson, October 16th to 29th.

Metropolitan Galleries, 578 Madison Avenue—American, English and Dutch paintings.

Metropolitan Museum, 82nd St. & Fifth Ave.—International exhibition of contemporary ceramic art, until October 28th. Works of Goya and engravings by Albrecht Durer through October.

Milch Galleries, 108 West 57th Street—Special exhibition of paintings, watercolors, sculpture, color woodblock prints and etchings by leading American artists, until October 20th. Exhibition of landscapes with figures by H. M. Rosenberg and watercolors by Louis Wolchons.

Montross Gallery, 26 East 56th St.—Paintings in oil, watercolors and drawings by Jack Van Ryder of the Southwest, October 8th to 27th.

Morton Galleries, 49 West 57th St.—Paintings and screens by Eugene Dunkel, October 15th to 30th.

J. B. Neumann, 35 West 57th Street—Italian miniatures of the XVth century, October 8th to 30th.

Newhouse Galleries, 11 East 57th St.—Watercolors by Wayman Adams through October.

Paintings by six Saint Louis artists, October 15th to November 15th.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.

Opportunity Gallery, The Art Center, 65 East 56th St.—Paintings selected by Boardman Robinson, until November 12th.

Frank Partridge, 6 W. 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

The Pen and Brush, 16 East 10th St.—Sculpture, drawings and watercolor by Gertrude Farquharson Boyle Kanno, until October 30th.

Portrait Painters Gallery, 570 Fifth Avenue—Group of portraits by twenty American artists.

The Potters' Shop, 755 Madison Ave.—Decorated pottery by Dorothea Warren O'Hara, until October 31st.

Ralston Galleries, 730 Fifth Ave.—Old masters.

Rehn Galleries, 691 Fifth Ave.—Paintings by Henry Mattson and watercolors by Arthur Allen, October 15th to 27th.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of modern French paintings and old masters.

Schwartz Galleries, 517 Madison Ave.—Etchings by Samuel Chamberlain, until November 3rd.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligman Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligman, Rey & Co., Inc., 11 East 52nd Street—Works of Art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sterner Galleries, 9 East 57th St.—Modern watercolors, drawings and prints. Ink and pencil drawings, "Mexico in Revolution" by José Clemente Orozco, until October 22nd.

Valentine Gallery of Modern Art, 43 East 57th St.—Paintings by modern American artists.

Van Diemen, 21 East 57th St.—Paintings by Rubens and Van Dyck, October 20th to November 10th.

Vernay Galleries, 19 East 54th St.—Wetherfield collection of clocks, October 15th to November 1st. Exhibition of XVIIIth and XVIIIth century mirrors, also mantelpieces in oak, pine and marble.

Weston Art Galleries, 644 Madison Avenue—Paintings.

Weyhe Gallery, 794 Lexington Avenue—Bird prints by Audubon, October 8th to 20th. Paintings and drawings by Emil Gauso, October 22nd to November 10th.

Wildenstein Galleries, 647 Fifth Avenue—Loan exhibition of modern French art from the Chester Dale Collection for the benefit of the French Hospital of New York, beginning October 15th to November 3rd.

Yamanaka Galleries, 680 Fifth Avenue—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Avenue—Selected group of important masters.

TOLEDO

The Watercolor Exhibition of International Artists, viewed for the first time in Toledo, together with a number of American watercolors, is giving rise to much favorable comment, for its excellence and choice. The exhibition was brought to Toledo through the efforts of Mrs. George W. Stevens, Assistant Director of the Toledo Museum of Art, but Mrs. Stevens feels that due credit should be given Mr. Harshe, Director of the Art Institute of Chicago, who has been responsible in presenting American artists with the finest examples of European watercolor technique for eight years. This international exhibition is sent on to the various museums of the country for a period of one month.

Seven countries are represented, America, Great Britain, France, Germany, Hungary, Holland and Russia, with a total of two hundred and eighty four pictures.

Among the American painters known nationally are George Elmer Brown, John F. Carlson, and Horatio Walker, who are represented in the medium of watercolor, and whose oil paintings hang in the permanent collection of the Toledo Museum. Alice Schille, one of Ohio's foremost women colorists is also represented in the international watercolor exhibition. The exhibition will be on view until November first.

The museum school of design has auspiciously opened with a registration of more than twelve hundred students, including children and adults.

CINCINNATI

On October 1st a display of etchings from the Albert Roullier Galleries of Chicago came to the Closson Galleries. The exhibition includes prints by McBey, Corot, John Storrs, Auguste Lepere, Gerald Brockhurst, Trepolo, Legros F. L. Griggs, Albrecht Durer, Whistler and Rembrandt. Among the etchings on view are "A Corner of the Wood" by Alphonse Legros, Albrecht Durer's portrait of himself, "Procession With Elephants" from the school of Mantegna, and "An Old Corsican" by Gerald Brockhurst.

Mr. Dunbar, who has the display in charge, states that it presents a comprehensive history of engraving and etching by both old and modern masters from 1450 to the present time.

OMAHA

An exhibition of Danish arts and crafts is being held at the Art Institute during October. The exhibition, a gesture of friendliness from Denmark to the United States, opened first at the Brooklyn museum where it occupied sixteen galleries. It embraced representation of all the Danish arts, but before going on tour it was cut down to a scale that made it more adaptable for shipping and for showing in smaller museums. The exhibit at the Art Institute includes work in silver, porcelain, weaving and other crafts, as well as paintings and sculpture.

LOS ANGELES

The Ainslie Galleries are showing an exhibition of paintings of various types. There is a portrait of a sister of Marie Antoinette by the court painter, Roslinn, a portrait of an English nobleman by Sir Godfrey Kneller, paintings by Vibert, and an American romantic landscape, "Night," by Leonard Oethman. In another room are paintings by California artists.

A group of prints by Roi Partridge were shown at the Bartlett Galleries during September. Many of his prints give evidence of his interest in trees; the eucalyptus, the mountain willow, the oaks and sycamores, all appear in his plates. Lately, he seems to have shown a growing preference for native trees.

The second exhibition by the "Young Painters" group, at the Los Angeles Museum until October 2nd, showed a varied group of pictures. Among them were a landscape by Ella Tyler Bond, suburban scenes by Ruth Bennett, portrait studies by Dorothy Dowdell, and landscapes by Aldrin. James Redmond, Jan Domela, Paul Starret Sample and many others were represented.

The Los Angeles Museum at Exposition Park has opened the art season with a change in all the galleries used for temporary exhibitions. These exhibitions include examples of the finest contemporary work of well liked artists.

The annual exhibition of the California Watercolor Society occupies the main gallery. The jury was composed of Max Wiczorek, Bessie Ella Hazen, Carol Caskey Weston, Franz Brasz, and alternates, Henry Richter and Annie McPhail. The club plans this year to award three prizes and two honorable mentions by popular ballot. All visitors to the gallery are invited to study the paintings and cast their ballots. Familiar names will be found in the catalogue as well as those of very promising younger artists.

Barse Miller who is also represented in the watercolor show has a collection of watercolors. These are a very harmonious grouping as to color, subject and treatment of framing.

A very interesting show that is modern in style and entirely thought provoking in its symbolism is that of Peter Krasnow, on view for this month only. This exhibition includes drawings, oil

paintings, wood carvings and sculpture. The loan collection of prints, being the only group shown here at the present time, is that owned by Merle Armitage and is very fine.

The Munthe Chinese collection, the American and French galleries donated by Mr. and Mrs. Preston Harrison are always open.

WASHINGTON, D. C.

The first exhibition of the season opened at the Arts Club September 23rd, with a group of paintings on view that had been invited and hung by the new art committee, of which Anne Abbott is the chairman. The paintings represent the work of younger artists of the city as well as that of the club members.

The upper room is devoted to paintings in oils. Among the canvases hung there are "Spring" by Tom Brown, "Portrait of a Lady" by Charles A. R. Dunn, "Echo Lake, N. H." by Garnett Jex, "Greenhouse—Tiffany Foundation" by Ruth Ward, "Queen Anne Lace" by Mathilde Leisenring, and "Cosmos" by Cora D. Kimberly. Jessie Adkins, Benson Moore, and A. H. O. Rolle are also represented. On the lower floor are watercolors by Margaret Lent, etchings by Leslie Jackson, paintings by Nell Patterson, and works by Mary E. Lukens, Roy Clark, Carl Rakeman, Margaret Yard, and others.

DENVER

The exhibit of art by Denver artists at the Denver Art Museum is made up of the work of a group of mural painters and sculptors who have been working in close conjunction with several of the leading architects of Denver to enrich a number of business buildings and homes recently erected or in course of construction. The murals consist of working drawings and cartoons actually being used by the artists as guides for the finished products, and show the actual process of evolving the final design and color scheme.

The artists represented are: John E. Thompson, Arnold Ronnebeck, Mrs. Clara Sorensen Dieman, Mrs. Nena de Brennecke, Allen T. True, Enrico Licieri and Paul St. Gaudens.

OAKLAND, CAL.

Two Oakland artists are chiefly responsible for the exhibition of modern art at Hale Brothers. They are Forrest Brissey, who conceived the idea, traveled and collected, and William H. Clapp, curator of the Oakland Art Gallery, with whom he consulted, and who supervised the hanging of the pictures. It seems probable that department store exhibitions, if handled like this one, could do a great deal towards "educating" a large public in modern art.

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LONDON LETTER

**Exhibition of Dutch Art
A Museum for Relics
A Royal Gift Is Acquired
Sporting Pictures Go to New York
Maurice Lambert Uses New Medium
Archaic Art Fakes Numerous
Exhibition Notices**

By LOUISE GORDON-STABLES

Plans are maturing for the exhibition of Dutch art, to be held at Burlington House during the first three months of 1929, and there have been two or three welcome surprises in regard to promised loans. Who, for instance, could have anticipated so generous a gesture as that made by The Hague in sending over Vermeer's priceless "Little Girl's Head" to complete a group of works by that artist, to which collectors in various countries will be contributing? The Rembrandt group will be equally remarkable and will include his "Jewish Bride," and his "Susan in the Bath," while the modern Dutch school is going to be splendidly represented, the French enthusiasts for Vincent Van Gogh having already consented to send us some of his most famous masterpieces. The responsibility for accepting the loan of such a collection is a very heavy one, and it is not surprising to learn that the insurance on promised works already reaches three millions sterling. The Vermeer alone (for which the unfortunate painter received a negligible sum and which at one time passed through a salesroom at the equivalent of 5/-) is valued at some £100,000.

The interesting exhibition of Nelson relics recently held at the Spink Galleries may have been responsible for the movement now being advocated in cer-



"GREENWICH VILLAGE"

By GLEN COLEMAN

Awarded third prize in the Carnegie International Exhibition.

tain organs of the press, for the founding of a museum for relics of great men and women. Such a museum would not necessarily come under the heading of art, but it would doubtless make an appeal to a large section of the public who react to the sentiment that clings around such souvenirs. The place for such objects is certainly in a national institution rather than in private collections, a point of view which would appear to be sustained by the diminishing ardor with which private individuals

compete for them when they come up at public sales. * * *

In the heyday of the Renaissance a favorite gift of one monarch to another was a painting, a tapestry or a bronze, but of late years one has heard little of such an interchange of amenities. King George, however, has lately revived the custom by acquiring for presentation to the Emperor of Japan on the occasion of his enthronement, a picture by a Mr. Lynwood Palmer (whose name I must

confess has hitherto been unknown to me) of Lord Derby's race horse, Colorado. One could have wished that the work of some more fully established artist could have been chosen, but no doubt in this case interest centers rather around the subject than the technique. Still, it is a step in the right direction.

* * *

And à propos of the painting of horses, I understand that Mr. Leonard Sessler who spent some time recently in London on the acquisition of art treasures, both ancient and modern, has taken back with him to New York several examples of Munnings' sporting pictures, for which there is a great sale in the United States. The demand, I understand is primarily for old sporting pictures, but naturally it is extremely difficult to satisfy it with genuinely good stuff.

* * *

Maurice Lambert who, I hear, has arranged to give what promises to be a very daring and a very entertaining show at Tooth's next summer, has again invented a new medium for his sculpture. It will be remembered that he was the first to adopt aluminum as a material for sculpture and that his head of Miss Edith Sitwell in this metal was an outstanding success. Now for a group of "Virgin and Child," surmounted by an enormous nimbus, he has chosen cast iron, allowed to grow red with rust and then treated with oil. This idea was derived from an old Chinese figure in iron, which, housed in some museum, had been treated with oil to dissipate as far as possible the corrosion of the atmosphere. Another method of treating iron is to stove-black it when wrought and set it upon a pedestal of fine white marble. Mr. Lambert's pedestals are always an important part of his creations and develop and extend his central idea.

The autumn season has now begun in good earnest and the end of the week will see the opening of a number of shows of great interest. Among those galleries which are already showing are:

*The Independent Gallery,
Grafton Street, W.*

Where is an exhibition of Renoirs, mostly of small sketches of rather unequal merit. A "Standing Nude" is an excellent example of his treatment of flesh tones, but others of the exhibits show his sense of color values less subtly.

*The New Burlington Galleries,
Burlington Gardens, W.*

This show is peculiarly heartening, for it is not until one sees the poster work of the present century in bulk that one realizes what an exceedingly high level it has reached. Very gradually the poster designer has vindicated his right to work as an artist and not as a mere publicity agent, and the advertiser has steadily learned in consequence that the appeal of a poster as a work of art is going to boost his goods even better than one which noisily and inartistically voices the latter's claims. It is an American designer, however, McKnight Kauffer, who remains the doyen of the poster makers, understanding to a nicety how to drive home his point and impress it upon the mind. His symbols are more emphatic than any repetition of names or goods could be, and great should be our gratitude to him for delivering our hoardings of much ugly letterpress and substituting for this forceful and impressive designs. There appears to be every reason for believing that before long the old style poster will be as *démodé* as the dodo. Our railways have been especially enterprising in leading the way.

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